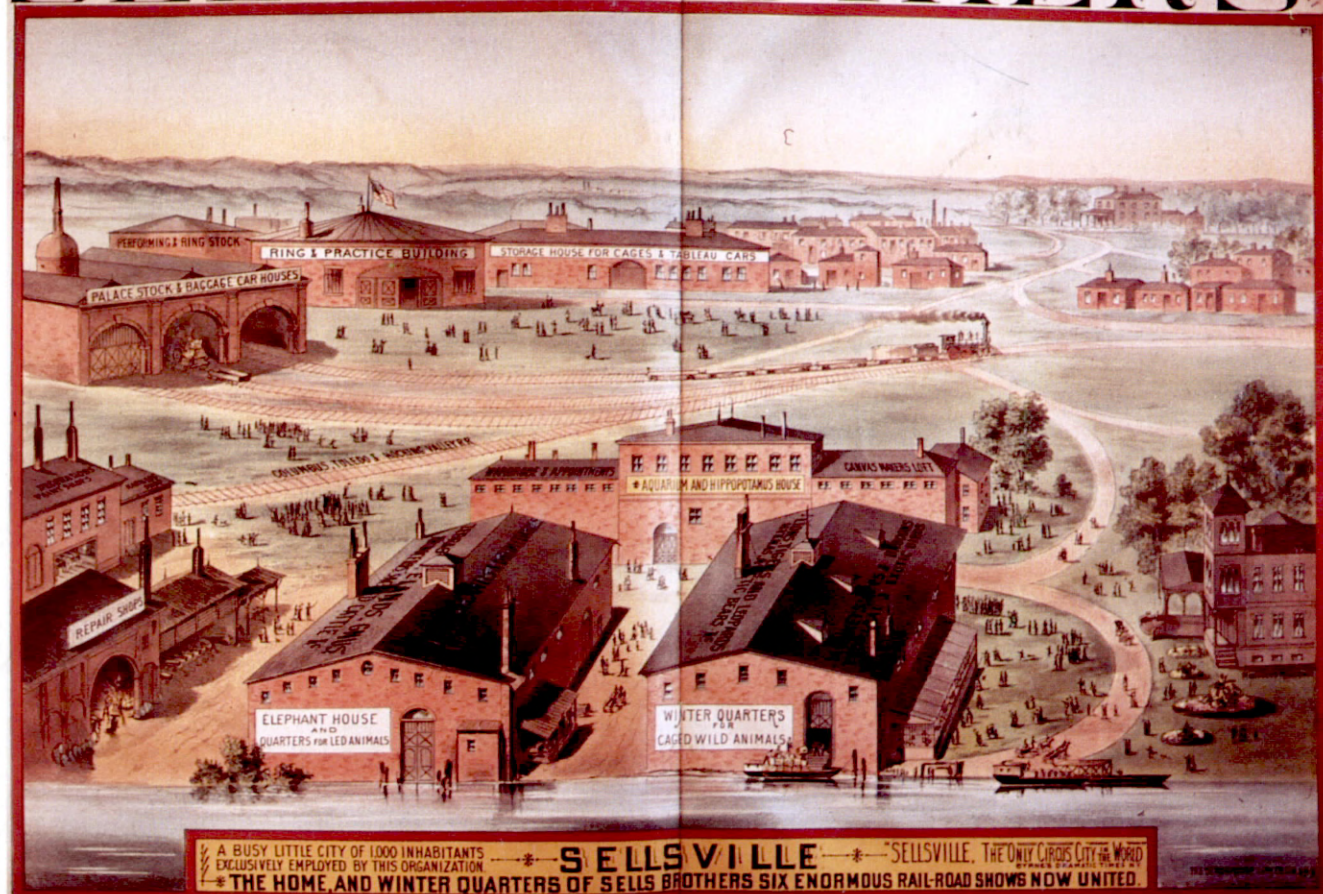


Bandwagon

THE JOURNAL OF
THE CIRCUS HISTORICAL SOCIETY

NOVEMBER-DECEMBER 1992

SELLS BROTHERS'



SIX ENORMOUS RAIL-ROAD SHOWS NOW UNITED.

BANDWAGON

THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY

Vol. 36, No. 6

November-December 1992

FRED D. PFENING, JR., EDITOR

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THIS MONTH'S COVER

Great strides were made in color lithography in 1880's. The Strobridge firm in Cincinnati, Ohio provided beautiful posters for a number of circuses, including a number of new designs for the Sells Brothers' Six Enormous Railroad Shows United in 1882.

It is appropriate in this season that this Sells winter quarters litho appear on our cover. The authenticity of the buildings is unknown.

Winter quarters lithographs were popular at the time and Strobridge also executed designs with that subject for the Barnum and Forepaugh shows.

NEW MEMBERS

John G. Vine 38 Braemar Crescent London, Ont., Canada N6H 2X1	3793
Debra M. Gussin 826 Second St. #303 Santa Monica, CA 90403	3794
Timothy J. Spindler 1126 11th St. #2 Baraboo, WI 53913	3795
John L. Trowill 43 Sherwood Dr. Pittsfield, MA 01201	3796

Sam Lear
1030 Junction Rd.
Durham, NC 27004

3797

Jimmy Coffield
2723 Sparger Rd.
Durham, NC 27705

3798

Carol A. Elwell
32 Eldridge Dr.
North Attleboro, MA 02760

3799

1993 CHS CONVENTION

The site of the 1993 Circus Historical Society convention will be Music City U.S.A.-Nashville, Tennessee-from May 13 to 15 on the Ringling Bros. and Barnum & Bailey Blue Unit. Arrangements have been made with the Doubletree Hotel to be the convention headquarters. Its central location offers the chance to explore the downtown area along the banks of the Cumberland River, and is a convenient stroll to the Municipal Auditorium where Ringling-Barnum will appear.

The Doubletree Hotel will provide rooms to CHS members at the following rates: Single or Double Occupancy, \$69 per night; Triple Occupancy, \$79 per night; and Quad Occupancy, \$89 per night. A block of rooms will be held until April 14, 1993 for the CHS. Due to the large influx of tourists in the spring it is suggested that you reserve your room as soon as possible. After

April 14 reservations will be accepted on a space available basis. Rooms should be booked directly with the hotel. Please identify yourself as a CHS member to get the special convention rate. Members may make reservations by calling the Doubletree Hotel at 1-615-244-8200. Its address is 315 4th Ave. in Nashville.

The program for this year's convention is still open. Any members wishing to present a paper, bring exhibit material, or contribute circusiana to the auction should contact convention chairman John Polacsek at 5980 Lannoo, Detroit, Michigan 48236, phone 313-885-7957.

Further convention news, including the registration cost, will be noted in the next issue of *Bandwagon*.

THE CIRCUS YEAR IN REVIEW

There is still time to provide information and illustrations for the review of the 1992 circus season that will appear in the January-February 1993 *Bandwagon*. Information on smaller shows and those playing limited engagements is especially needed.

Send information to Fred D. Pfening III, 2240 Tewksbury Road, Columbus, Ohio 43221.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION as required by 39 U.S.C. 3655.

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The names and addresses of the publisher, editor and managing editor are: Publisher and Editor, Fred D. Pfening, Jr., 2515 Dorset Rd., Columbus, Ohio 43221. Managing Editor, Fred D. Pfening III, 2240 Tewksbury Rd., Columbus, Ohio 43221.

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I certify that the statements made by me above are correct and complete. (Signed) Fred D. Pfening, Jr., Publisher. (10-1-92)

Season's Greetings!
Join us in the New Year
as we Celebrate



Grand and Glorious Years
of the Circus In America

(1793-1993)

from your friends at



A version of this paper was presented at the 1992 Circus Historical Society convention.

The Quenemo, Kansas *Republican* announced on October 30, 1902, that Lucky Bill would exhibit in Quenemo on Thursday evening, November 6. When Lucky Bill failed to arrive the *Republican* commented that "Perhaps we didn't miss much."

Instead of Thursday, Lucky arrived on Sunday, three days late, and decided to stay all winter. The performance was even later than Lucky expected and did not occur until December 6. The exhibition at the opera house featured magic by Lucky Bill; Irish and black-face comedy by Mr. Granger; and marksmanship by Nellie Tuson who shot a cigar from the mouth of Arthur Runyan and broke glass balls on Runyan's head. The *Republican* called it "an all around good show."

There was talk of a show every week, but the plan was abandoned. The second exhibition was December 27. Mr. and Mrs. Granger performed musical numbers and several comic farces. Nellie Tuson displayed her shooting skills. Prof. Van Housen "played darky." Lucky Bill's magic was omitted.

Lucky and a few of his employees spent a comfortable winter in Quenemo getting ready for spring. The season of 1903 opened in Quenemo on March 28. An advertisement in the *Republican* described the coming entertainment as a "First-Class Vaudeville Show." The performance offered magic, ventriloquism, marionettes, short sketches, new songs and "Refined Acts suitable for Lady Audiences." Featured on the trapeze were Mr.

A Lucky Bill living wagon in the early 1900s. Cupid the pony is at right. Pfening Archives.



THE BIG 25 CENT WAGON SHOW OR The Times & Troubles Of Lucky Bill Newton BY ORIN COPPLE KING

Copyright © 1992 Orin Copple King

and Mrs. Wing. Admission was 25 cents; children 15.

The show left Quenemo on March 29 following the route laid out by advance agent Millard Smedley. There was never a season in Lucky's career when the route was easily followed. Many of the villages he played had no newspaper to report his coming. Occasionally the Quenemo papers would print a weekly route, but the listings were seldom accurate. Lucky apparently considered one cross-roads settlement as good as any other, resulting in frequent changes of dates and towns.

Repeat dates were common. In 1903 Lucky played Quenemo three times: March 28, May 14 and October 24. Following the exhibitions of October 24 Lucky established Quenemo as his permanent base and bought the large house where he and his troupe had spent the previous winter.

Lucky Bill's Big 25¢ Tent Show "with many new attractions" opened the season of 1904 in Quenemo on March 26. An advertisement in the *Republican* described the performance as "Consisting of Fancy Rifle Shooting, New Plays and Songs, Marvelous Mid-Air Feats, Comical and Funny Clowns, Acrobats, Feats of Strength, Performing Canines, Monkeys and Ponies, Talking Birds, Bounding Rope, Slack Wire, Tight Wire, Musical Specialties by best Artists, Jugglers and Revolving Ladder Acts." Lucky boasted that the exhibition was "refined and moral." There was always on Lucky's shows a "Free Exhibition on outside before opening doors," but there was seldom a hint of what the free act might be. A small ad in the Quenemo *News* presented a coupon which

would admit any woman or girl to the opening performance.

Rain and bad roads curtailed audiences during the season. The route is unknown except for Pomona, Williamsburg, Garnett, LaFountain, Elk City and Gas, Kansas, and Joplin, Missouri.

The *News* reported Lucky Bill back in Quenemo on May 21. He claimed that business was excellent and that the concert alone brought in \$30 a

night. He was accompanied by Grace Dunlap the 12 year old daughter of Mae Dunlap who was an actress and musician on the show. Both were destined to play important roles in the life of Lucky Bill.

Due to recurring illness of the performers, the show closed early and returned to Quenemo by the first week in October. Mae Dunlap and her daughter spent the winter in Lucky's house.

Year after year, after providing for the growth of the show, Lucky invested his remaining cash in Quenemo real estate. The *Republican* on March 16, 1905 declared that, "He is one of our best citizens and has helped more to build up the town during the past year than any other person here. He has bought tumbled down property and hired our mechanics to repair and improve it. He buys a large amount of provender for the herd of horses and other stock that he winters here and in the above ways helps nearly every

Mr. and Mrs. William Newton, Sr. and the Lucky Bill ticket wagon in the early 1900s. Pfening Archives.





family in the entire community. Lucky is always with us in all our enterprises and he does more charity work than any other citizen in town. His purse strings are always loose and his hands are always ready to help the needy."

Lucky became the undisputed first citizen of Quenemo, but he would have served himself better had he invested his money elsewhere.

The exhibition of 1905 was, of course, "Bigger and Better Than Ever." The season began Saturday, March 25, in Quenemo. Advertised performers were: the Whitlarks, balancing, trapeze, contortionists; J. Wing, high diver and acrobat; Clyde and Lottie Rialdo, musical team & jugglers; the Wilsons, high-class vaudeville; the McCoys, unicycles, bicycles, slack wire; Declairville, trapeze and web; Mae Dunlap, champion pianist with all the late music.

Also advertised was a new moving picture machine projecting the movies "Bold Bank Robbers," "Robbing a Train," "American Soldiers," and "many other Interesting Views."

The Hepler *Enterprise* on June 16 reported that in 1905 the show had 30 horses and 20 people, including six performers. Two free acts were presented at Hepler. Prof. Wing leaped from a 30 foot ladder and an unidentified artist walked a tight wire.

Lucky played Quenemo again on the Fourth of July. The *Republican* claimed that 1,000 persons attended the evening show. Admission was 25 cents; children 15.

The season ended October 28 with a benefit for Quenemo's poor. Two exhibitions were scheduled but the matinee was cancelled because of a snow storm. The evening performance drew a small crowd

Lucky Bill show on a lot in 1905. Pfening Archives.

and the receipts totaled a mere \$16.35.

Early in 1906, Prof. Rodgers of Colony, Kansas, who had trained animals for Sells and Downs and Ringlings, broke a liberty act of ten ponies and dogs for Lucky Bill. Rodgers also presented a troupe of trained monkeys. Other performers on the bill in 1906 were the Whitlarks on trapeze and the high wire; Sid Declairville on rings and trapeze and ceiling walking; Prof. Hibbard as a Rube clown; Lucky's son, William Junior, leader of the drum corps. Mae Dunlap was musical director. The star of the show was Cupid, the pony with a human brain who could tell time, count, pick out colors and answer questions for the apprehensive.

The opening was advertised for March 24, but bad weather postponed the event until March 31. The season closed with exhibitions in Quenemo on October 3 and 4.

An auction was held October 29, and Lucky cleaned house. Sold were 20 horses and mules, five Shetland ponies, heavy work harness, eight wagons none over a year old, a hay rack, and 100 good hens. One pony sold for \$150 and another for an even hundred. A monkey went for six dollars, but no one bid on a surplus black bear. The *Quenemo News* reported that the auction brought Lucky between two and three thousand dollars. The day was too short for the sale of all the articles Lucky desired to sell.

At a subsequent sale on November 24, Lucky disposed of a reed organ, furniture, dishes, a photographer's "outfit,"

Lucky Bill wagons on the lot in the early 1900s. Pfening Archives.



blacksmith's forge, plumber's complete outfit, 150 walnut fence posts, one wagon, and large quantities of toiletries including soap and perfume. One wonders where Lucky acquired all the things he sold.

The *Quenemo News* in 1908 began running a weekly route of Lucky's dates. The published list of towns seldom concurred with the actual exhibitions, although the listings came from Lucky himself. A large part of the variance was due to the show's quick response to local conditions. Weather, bad roads, poor crops, and smallpox quarantines all contributed to schedule changes. Many towns were played with only two days' notice. The result was generally small crowds. Lucky persisted in juggling dates due to late arrivals. If the show arrived too late to exhibit on the advertised day, exhibitions would be given on the following day and all subsequent dates would be a day late.

In spite of the slipshod routing the show continued to prosper and Lucky continued to invest his money in Quenemo. The March 27, 1908 *News* ran the following: "To give a slight idea of what he does for the city we will mention a few of the improvements he has made since coming in from his show trip last fall. He has purchased four properties, painted three houses, built two barns, put down 282 feet of walks, besides many other smaller improvements. We need more men like Lucky Bill."

A brief story in the *News* on January 15, 1909 illustrates one of the reasons why Lucky was held in such high esteem in Quenemo: "Lucky Bill is fond of children and likes to see them have a good time. Tuesday evening, while he had his Shetland ponies hitched to his sleigh he drove around to the school house at four o'clock and piled in as many children as possible and took them for a ride over town. This was a treat the little folks seemed to appreciate greatly as they rode along and listened to the merry music of the sleigh bells."

Lucky bought a white Siberian camel in January of 1909, bringing his herd to two. While Lucky was trying to put a saddle on "Snowball," his new camel, the animal picked him up with its teeth and holding Lucky high in the air started to run away with him. A keeper forced the camel to release Lucky. According to the *News*: "Lucky had one foot bruised up but is able to be out."

Lucky opened the season of 1909 in Quenemo on April 3. Lucky Bill's Big 25¢ Show was much like those produced in preceding years. Cupid remained the star of the show. At the end of the season Lucky complained that expenses had risen greatly. In 1908, Lucky said that meals for his company had cost around twenty cents, but in 1909 meals had cost as much

as forty cents and feed for the stock had risen proportionately.

The really big news of 1909 was the debut of William Newton, Jr. as a show owner, using the title Honest Bill's, America's Greatest 25 Cent Shows. Honest Bill was in partnership with W. L. Casten. The program presented was similar to the format of Lucky Bill's show, even to the extent of having its very own Cupid.

Honest Bill opened in Quenemo on April 10, one week behind Lucky. The *News* began a weekly report of Honest Bill's route which was no more reliable than its reports of Lucky.

Honest Bill's season came to an unexpected halt at Sylvan Grove early in September. Honest ruptured a varicose vein in his leg when he stumbled over a tent stake. The show was back in Quenemo before September 10, and Honest was in a Topeka hospital. His partner, Bill Casten, remained in western Kansas planting wheat and disappeared from the Quenemo circus scene. Honest Bill's dogs and ponies joined Lucky Bill for the remainder of the season.

A half-page advertisement in the *News* announced the opening of the season of 1910 on April 2. Lucky Bill's Big 25 Cent Show exhibited under a new water-proof big top that cost \$600, according to the advertisement. The performance was bigger and better than ever employing 12 artists, troupes of dogs, ponies and monkeys, and the amazing Cupid. The *News* was impressed with the trapeze performance of William Brown and Fred Leonard.

In a separate advertisement, the One Price Cash Store offered a free reserved seat ticket with each pair of shoes purchased before Saturday night, April 2. The offer was repeated for the opening of Honest Bill's show on April 9.

The Quenemo State Bank gave away 11 tickets to Lucky's show for the best guesses of the total amount of money displayed in the bank's window. Noble Windette guessed within five dollars of the total amount and won two tickets. The sum on display was \$1015.

Lucky drew two large houses despite a miserable rainy day.

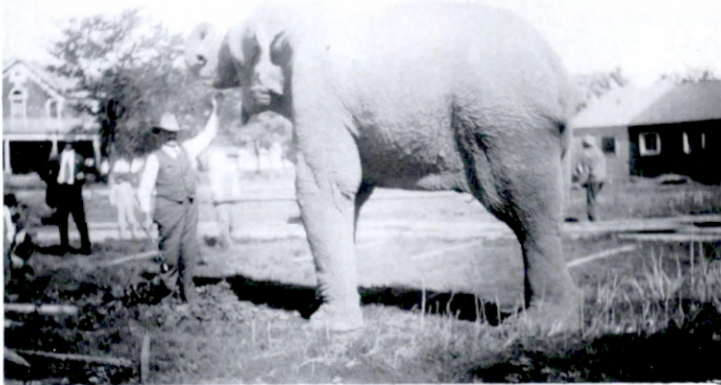
On March 29 the people of Quenemo were surprised by the wedding in Kansas City of Lucky Bill and the show's piano player, Mrs. Mae Dunlap. It was at least the second marriage for both.

Mrs. Newton, nee Coyle, was born September 18, 1864, in Erie, Pennsylvania. Her first husband, whose surname was Wilbur, died in the 1890s. One child, Grace, was born of the union. The name

Dunlap is a mystery. The family has no memory of a possible second marriage.

In 1910 Grace Wilbur was married to George Brown and was the mother of two daughters. A third daughter, Velma, was born in 1912, and was adopted by friends of the family and never lived in Quenemo.

Lucky had five sons, William Junior, LeRoy, Henry, Eddie and Jesse, and one daughter named Della.



Lucky Bill Newton and his first elephant Hero. Pfening Archives.

The other big news of 1910 was the purchase at an unknown date of a large elephant named Hero. The first mention of an elephant with Lucky Bill's Big 25 Cent Show appeared in the Quenemo *News* on September 3. Hero was described as a "real live elephant of Jumbo proportions."

Both Honest and Lucky were in Quenemo winter quarters late in October. The shows were combined for the final exhibition of 1910, given in Quenemo on Saturday, November 5.

If one elephant was good for business two would surely be better. The letter below is quoted with the spelling, punctuation and capitalization as written by Lucky: "MR WP HALL lancaster mo i just closed my show got mo home all rite & i done well last season have you got the elephant atterberry had or any otherone to sell i want some cammels & monkeys let me hear from you lucky bill quenemo kan"

Hero was just as big a draw at home as on the road. The *News* reported that, "The big elephant owned by Lucky Bill is a wonder to all, and crowds are there most of the time. When you can not find the children go to the elephant's headquarters and you will find them." On November 4, the *News* ran a photo of Hero.

Honest opened the season of 1911 in Quenemo on Saturday, March 25. Lucky opened a week later, April 1. Both shows were patterned after the shows of previous seasons. The only great change was an elephant named Great York purchased

in Missouri in February by Honest Bill. York and three lions arrived in Quenemo on March 17.

While Honest Bill was coming into Randolph, Kansas, Cupid had the misfortune of putting a foot through the spokes of a moving wagon, breaking the leg just below the knee. The bones were set and a plaster cast applied. Cupid was expected to return to the performance after a few weeks of convalescence.

At the end of the regular season the shows were combined for a southern tour. The last date reported for the tour was February 17, 1912, at Artesia, Mississippi, which must be an error for both shows arrived by train in Paola, Kansas, and hiked the forty miles to Quenemo arriving February 18.

Due to a change in the "construction of our several shows" Lucky and Honest had considerable surplus equipment to auction, plus furniture and farm implements. A full page ad in the *News* listed a few of the items to be sold March 16. In the event of rain the sale would be held under the big top.

Several work horses, ponies, milk cows, wagons, buggies, harness, saddles, ropes of various size, a washing machine with a new wringer, a big derrick with blocks and falls, water tanks, bees and bee supplies, and more were sold to the highest bidder. A free elephant performance and free access to the menagerie were extra inducements for attending the sale.

Before the sale, Honest made a trip to Lancaster, Missouri, and bought nearly \$5,000 worth of animals, including two gray kangaroos, two Siberian camels, two zebras, a lioness and eight fine dapple gray horses.

Cupid slipped his halter March 15, and while running loose ruptured a blood vessel which caused his death. Honest Bill claimed the pony was worth \$5,000. A replacement was found on a vaudeville act belonging to the Newtons which was managed by William Brown.

The Two Bill's Big Combined Shows opened the season of 1912 at Quenemo on Saturday, April 13. Featured in an advertisement in the *News* were Hero, The World's Largest Elephant and a new Cupid which "possesses more genuine sense than lots of people." A later ad featured the Behees, billed as gymnasts and trapeze performers who finished their stint with the "sensational Spanish Web." Adults, 25 cents. Children, 15. Following the opening the shows went their separate ways.

Lucky played in Kansas, Missouri, Nebraska, Oklahoma and closed the season

December 22, in Belton, Texas, returning to Quenemo January 8, 1913. The low point of Lucky's tour occurred near an unnamed Missouri town on Sunday, July 7, when "Scotty," Hero's handler went swimming with the elephant and was drowned.

The following letter is in Lucky's handwriting:

"Wm hall lancaster MO

"dear sir Bis is good with me & i am sorry Scotty was so Carless he never rode in the water Before & he done it to show of & he met his last. he never came up after he slid off from elephant Now if you No some Man that wants to come & care for hero send him. now i am sending you my rent would Be glad to have you see my show lucky Bill"

Honest also experienced elephant difficulties, but his troubles were nearly comic. Great York in 1911 became so footsore by the middle of May that he forsook show business and left the show at Cedar Rapids, Iowa. Honest went to Lancaster, Missouri, and acquired a replacement, a smaller animal named Miss Boston.

The streams in western Missouri were running bank full in July of 1912. Miss Boston refused to cross a suspension bridge over a creek near Corder, Missouri. The next day she again refused to cross the bridge. Honest hired a steamboat and a barge to ferry her over the stream. With great difficulty they finally got her on the barge and began to move. Miss Boston did not like the barge and slid off into the creek and swam across. The bank of Tuscumbia creek near the bridge was too steep for the elephant to climb and she went on down stream for

half a mile before she found a spot low enough to climb.

During her plunge from the barge, Miss Boston broke about ten inches off a tusk. Honest offered a five dollar reward for the missing part.

Honest closed the season with two shows in Quenemo October 26 as a benefit for the town's baseball team. The net to the team was \$60.

Quenemo was promised a treat for April 5, 1913, with a combined performance of three shows--Lucky Bill, Honest Bill and Happy Bill. Happy was Lucky's son Henry. Unfortunately the three show combination could not open as planned. Early in March Henry was ill with stomach trouble and was taken to Ottawa for a more thorough examination than was possible in Quenemo. His recovery was too slow to meet the April 5 date.

Happy Bill's Big Wagon Shows opened at Quenemo on May 3. There were now three Cupids on the road. The most interesting statement in Henry's advertising concerned "Baby Hamburg, the Performing Elephant, absolutely the only six months old Elephant in America and positively the smallest, standing only 52 inches in height."

Baby Hamburg was purchased from the Hagenbeck show in Germany and shipped from the port of Hamburg, hence the name. Other features of Happy's show were the Salt brothers, acrobats; and Mr. and Mrs. Dunn, a black-face song and dance team who also did Irish and

Ad for Honest Bill 1911 opening in Quenemo. Kansas State Historical Society.

THE THREE BILLS' SHOW

SATURDAY, APRIL 5, 1913

Will afford wholesome, high class diversion for every variety of mortals. Be sure your safety valves are in good order before you see it as it generates steam and the pressure doubtless will reach the bursting point. Take chances and come whatever your condition may be. It sure will improve it.

**LUCKY
HONEST
HAPPY** **BILL**
Combined Shows

This newspaper ad for the 3 Bill show appeared in the Quenemo, Kansas *News* on March 21, 1913. Kansas State Historical Society.

Dutch comedy. Adults, 35 cents; children, 25 cents. Happy opened in a two-inch rain.

Baby Hamburg joined the show at Valley Falls on May 12. A large crowd assembled at the Santa Fe station to watch the little elephant get off the express car. The Valley Falls *Eastern Kansan* commented that the performance was somewhat spoiled by Baby because it made the dogs and ponies so nervous that they did not perform well.

The Valley Falls *New Era* reported that the baby elephant was born in the Hagenbeck zoo in December, 1912, and by the age of three months had learned fifteen tricks. Baby Hamburg was the most expensive express package ever delivered in Valley Falls, costing \$287 from Hoboken, New Jersey. He weighed 1500 pounds and was sold to the Newtons for \$5,600.

The last report on Happy Bill was an exhibition at Stiedman, Oklahoma, on September 13.

In previous years on Lucky Bill's Big Wagon Shows the advance was handled by a driver with a pretty team of Shetland ponies and a buggy, but for the season of 1913 Lucky took a long step into the future. The Moline *Advance* on August 7 reported that a motor car had replaced the ponies.

In November of 1913 Lucky's show was in Texas and apparently wintered at Plantersville.

Kansas dates for the 1914 season began showing up late in May. On May 30, Lucky gave an evening only exhibition in Quenemo. A paragraph in the *News* on the 29th announced that the large gorilla, lions and zebra purchased during the winter would be exhibited in Quenemo.



HONEST BILL
AMERICA'S BEST SHOW

A Show Organized to Please

And which will Please Everybody, Young and Old. Classic in its refinement and superior in everything. In brief a Faultless Entertainment to which a Critical and Discerning Public is Invited.

The Colossal Monster of the African World



The Great "YORK"
Greatest Performing Elephant on Earth
Doing marvelous feats that almost surpass human intelligence. Surely beyond conception of mankind to realize what this trained brute does without being an eye witness to his marvelous feats. This alone is worth the price of admission.
A Wonderful intelligent animal and the largest performing elephant in America.

Admission: Adults, 35 cents. Children under 12 years, 20 cents.

BRING THE CHILDREN

Don't Fail to See the **FREE EXHIBITION** In Front of Tent at 2 and 7 p. m.

Quenemo, Saturday March 25.

Michigan Valley, Tuesday, March 28.



CUPID

The School Boy, raised and trained in Quenemo who surpasses everything in the horse line with human intelligence. A pony always ready to defend his title as the

CHAMPION OF ALL EDUCATED PONIES

Cupid really needs no introduction. You are sure of your money's worth when you see him.

-- Everything New and Original --

Nero, The King of the Jangles

Stanley's greatest impediment in his search for living in Africa wide. Nero is the largest black maned Lion in America.

Trained Dogs

Without a doubt the finest troupe of trained Pomeranian Spitz Dogs in America.

They do Almost Everything but Talk
A feature worth the money within itself.

A High Class Vaudeville Show





Lucky Bill lot scene showing a new truck in 1917. Pfening Archives.

Lucky's gorilla may have been a chimpanzee. A gorilla is extremely unlikely.

Lucky played Elk Falls in June and the *Reflector* devoted half a column to Hero taking a bath. Hero finished the exhibition by removing a large tree that had fallen across the road.

When the show had come and gone following the exhibitions at Moline on June 24, the *Moline Advance* ran a highly complementary review naming some of the performers: William Yeiser, slack wire; Everett McCoy, bounding wire; Harry McDonald, single trapeze; Charles Marrettes, Punch and Judy and ventriloquism; Grace Brown, juggling, baton spinning and manage.

Honest Bill's, America's Best Shows, arrived in Kansas late in June. Cupid was still the star attraction. Honest played a few Kansas dates and several towns in Missouri, Oklahoma and Arkansas before returning to Eagle Lake, Texas, for the winter.

Lucky opened the season of 1915 at Quenemo on April 3. The day was cold and disagreeable but drew a good sized crowd, according to the *News*. The performance featured Hero, Cupid and the manage riding and juggling of Grace Wilbur Brown. O'Della Newton, Lucky's daughter, played the piano. Henry New-

ton had charge of Hero. A. L. Gilchrist had the side show featuring a 6,000 year-old mummy discovered in Nevada. A man named Wood and his wife assisted Gilchrist. Romeo Sebastian was ring master and trainer of the ponies.

The *Quenemo News* on April 16 reported that Lucky's big top was a 70 foot round with a 30 foot middle. Lucky apparently had a cookhouse in 1915, for the *News* reported that he had purchased an aluminum lined fireless cooker to use on the road. The show's dinner horn caused pandemonium in the ranks of the volunteer fire department in Phillipsburg on May 5.

The primary music for the performance was played on a piano. From somewhere in Nebraska Lucky reported the purchase of a new piano and an electric calliope. The only mention of a band in previous seasons was the Quenemo Boy's Band which Lucky hired to play for the Quenemo dates.

In 1915 Lucky exhibited in Kansas, Nebraska and Colorado. Early in October the show was back in Quenemo. It was a good season and Lucky bought a new Overland seven-passenger touring car.

Honest Bill in 1915 opened in Texas. The earliest date reported in the *Quenemo News* was March 5 in San Marcus, Texas. Honest worked his way north with many small jumps, frequently five and ten miles through Texas and Oklahoma. By late June the show was in Kansas where it played for nine weeks before returning to Oklahoma and Texas. Honest came to rest in Quenemo on November 27, the latest date so far discovered for a tented performance in Kansas.

Honest Bill had one stirring moment late in April, 1915, while fording the Red River twelve miles south of Oluster, Oklahoma. The show was hit in mid-stream by a flash flood. Lost were some horses, four wagons, a piano, tents and all of the lighting. Animal cages were opened and the residents allowed to escape temporarily to dry ground where they were later recaptured. Personnel suffered no injuries but did experience back breaking work getting the wagons and canvas free of the sand.

Honest Bill's Shows and Lucky Bill Combined began the season of 1916 in Quenemo, Saturday, April 1. The power of the Two Bills show was so great that Quenemo's only picture show, *The Electric*, ran its weekly movie on Friday instead of the usual Saturday night. The public could see "The Broken Coin" plus Charlie Chaplin on Friday night and take in the circus on Saturday. The circus drew a good crowd.

For several years Honest had operated a black tent showing movies to the people of every crossroads metropolis. In 1916 the combined circus carried 5,000 feet of shots of World War I, cautiously showing both the English and German sides of the war.

Hero had become hard to handle, and in February of 1916, Lucky sold him to Orton Brothers Circus, reputedly for \$4,500. Trilby replaced Hero. Henry Newton went with Hero to the Orton show.

At Elkton, South Dakota, Hero had his last tantrum. David Lano in his book *A Wandering Showman I* told the story with some detail. Hero overturned a flat car and pushed wagons off other cars. Henry Newton sensibly refused to challenge Hero. An account in the *Quenemo News* states that nearly 2,000 shots were fired into the elephant before it was dead.

The Honest Bill show lot in Fremont, Nebraska in 1917. The show's airplane is at far left. Pfening Archives.



There was big news in the circus world in February of 1917. The *Quenemo News* reported on February 23 that "Lucky and Honest Bill have bought a dozen or more trucks, and as many trailers for their circus, in the past week, also each bought an advertising automobile and are getting things in shape for their start in the spring."

The *News* had another startling announcement March 9. Honest Bill added a flying machine to his circus with the expectation that flights from show towns would attract large crowds. This author recalls that in the early 1920s when people heard the motor of an airplane everyone would rush outside to see it. Let the soup get cold. Soup can be reheated. But an airplane? You mustn't miss it.

The Combined Shows opened in Que-

manufactured in Springfield, Ohio. Wilkins assembled the plane on a hill top west of town. On the ground the plane required 200 feet of space. It had a 60 horsepower motor.

For the first time Lucky had a brass band of his own, a colored group of eleven which was praised for its excellence.

Opening day was miserably cold and rainy. High winds prevented Wilkins from making a second flight. A severe storm in the afternoon caused the cancellation of the evening performance.

Honest Bill got his show on the road Sunday for exhibitions at Lebo on Monday. Lucky Bill did not get out of town until Tuesday, heading for Melvern.

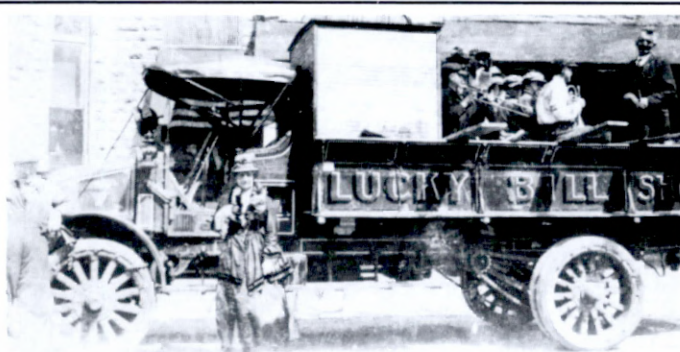
"It sure was a sight," according to the *News*, "to see the Honest and Lucky Bill shows start out from their winter quarters with the big

Trucks and Automobile equipment in fact it looked like one big army train crossing the country."

The *Beattie Eagle* on August 30 mentioned Honest Bill's big fleet of 3 1/2 ton Kelly-Springfield trucks but did not bother to count them.

The *McPherson Republican* reported Honest passing through town on "about a dozen" big trucks with trailers.

The *McPherson Freeman* counted one large truck. The flying machine was pulled by horses. At the end of the procession was a herd of ponies, two zebras,



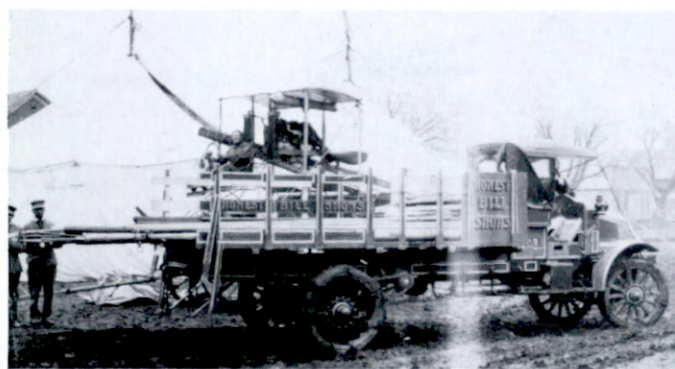
Lucky Bill and band on a Kelly-Springfield truck. Pfening Archives.

two camels and two elephants. The *Quenemo News* on March 30 reported that Honest Bill had two Kelly-Springfield trucks and twelve trailers. The show also had a number of smaller trucks. The *News* expressed the opinion that Honest had spent nearly \$25,000 on equipment during the winter.

Aviator Wilkins crashed at Sutton, Nebraska, late in May. The plane was destroyed and Wilkins received a badly broken hand and a stay in the local hospital. In June Honest Bill bought another airplane in Topeka and reported that Wilkins was back on the show and would soon resume flying.

The Combined Shows ended the season in Texas late in December and headed overland for Quenemo. A breakdown of one of the big trucks delayed the shows two days at Ardmore, Oklahoma. Aviator Wilkins arrived in Quenemo ahead of the show. He had had an operation in Dallas and for the first time since May was able to open his right hand. He was still a flyer and promised a flight over Quenemo during the winter.

Wilkins made his last flight on February 24, 1918, when he flew into an electrical transmission line. The plane was a total loss, but the pilot suffered only minor scratches.



Honest Bill truck carrying airplane in 1917. Pfening Archives.

nemo on July 7. A full page ad in the *News* announced the event. The ad mentioned the "Great German Zepelin (sic) Destroyer Flying Machine in charge of Aviator W. T. Wilkins, who will make Two Flights Going Thousands of Feet above the Earth, the evening flight being made with the Plane Highly Illuminated and a Great Demonstration of Fireworks."

The Thomas biplane arrived in Quenemo on April 2. The plane was man-



Lucky Bill, after the combined opening, played an extensive tour of Kansas before joining Honest Bill for a long season in Texas. Lucky's show was also motorized, but there are confusing reports in the local papers.

The Grenola *Leader* on April 27 reported that Lucky moved the show with four automobiles and one large truck.

The Pawnee Rock *Herald* on May 24 reported the show on four large trucks with trailers. One of the truck engines was used to run a dynamo.

The Cherryvale *Weekly Republican* on July 5 reported that the big trucks carried the entire show except for the camel and elephant. The number of trucks was not reported.

The Pawnee Rock *Herald's* report of four large trucks with trailers is probably correct. The aggregation was advertised as Lucky Bill's Big Wagon Shows and it is possible that there were still some wagons on the show.

In 1915 there were less than 15,000 miles of paved roads in the entire United States. The mileage grew each year, but in 1917 in Kansas a paved road was a great curiosity. A show moving through Kansas with horse power during a rainy period had a difficult time. Roads of bottomless mud were also a detriment to Lucky's trucks with their three ton loads and heavy trailers, but the Kelly-Springfields proved equal to the task. The fifteen miles between Waverly and Burlington required two days on the road for the entire show to arrive. Horses might have required even longer.

The season of 1917 proved that a truck show could succeed.

The entrance of the United States into World War I played havoc with the shows of Lucky and Honest Newton. Only one show took the road in 1918, Honest Bill's, America's Best Shows Combined with Lucky Bill's Big Wagon Show.

The season began in Quenemo on April 13.

The April 26 Wellsville *Globe* reported that "they now sport a real top with room for two rings. They have five big Kelly-Springfield trucks besides smaller trucks, and have but one or two wagons that are horse-drawn. The show was dated for Saturday [April 20], but owing to the bad roads and breakdowns a part of the trucks did not reach Wellsville until Monday, and their bookings were put back a day all along the route."

Roads were not the only major problem. Working men were hard to find due to the draft and defense work. Honest had a personal military problem. The Quenemo *News* on July 12 reported that Honest had turned the show over to his

Bigger and Better Than Ever



THE GREAT COMBINED CIRCUSES OF
Honest and Lucky Bills
Will Show in Honest Bill's Ball Park

Quenemo, Saturday, Apr. 13

<p>Great Minstrel Show</p> <p>Without a doubt the best Minstrel Show on the road in connection with the other two and extraordinary attractions, with Southern humor and variety, and the Wagnerian music, and many more that will give you the best of the best.</p>		<p>Sioux Indians</p> <p>A big bunch of Sioux Indians from the far north will be here to entertain the people with their own dances, acrobatic stunts, and the other things, when the show was the most famous of all Indians who entered the arena and arena before the establishment.</p>
<p>Wonderful, Daring Performers</p> <p>In circus, acrobatic, high diving, juggling, and other things, and many more that will give you the best of the best.</p>		<p>Grand big Free Show</p> <p>Don't fail to see the big free show at 12 o'clock at 2 o'clock and 7:30 o'clock p. m. The show begins right after these free performances, with a show. Remember the date, Sunday, April 14, and be here.</p>
<p>2 Hours of Delightful Amusement and Recreation</p> <p>Creating a new era in Showdom and presenting a galaxy of star performers, trained animals and high class artists, unrivaled the world over, such as everyone will enjoy seeing.</p> <p>Big Band Concert</p> <p>There'll be a grand open air band concert at 12 o'clock sharp in public square. Don't fail to hear it.</p> <p>Remember the day and date, Saturday, April 13, 1918</p>		

This full page ad for the combined shows appeared in the Quenemo, Kansas *News* on April 5, 1918. Kansas State Historical Society.

father. Honest requested and received a deferment from the draft on the basis of hardship. The deferment extended his reporting date to January 3, 1919, but he was required to report to the recruiting station in Kansas City every thirty days. Early in September Honest passed an examination in Chicago and expected to be commissioned a captain of a stevedore unit of 1,200 men. Following the examination Honest joined the show in Iowa.

Lucky was in charge during the frequent absences of Honest. Lucky had

Honest Bill show on a lot in 1922. Pfening Archives.



athumb nearly torn off by a horse pulling on a halter. The work force was reduced to 12 men to do the work of 60. All of the band members had been drafted. Lucky and Honest decided to work their way back to Quenemo, closing at Kearney, Missouri, on October 12.

Honest Bill was commissioned a second lieutenant and on November 1 was stationed at Newport News, Virginia. His military career ended with a discharge before November 16, 1918.

The Combined Shows began the season of 1919 with exhibitions Saturday, April 19, in Quenemo. The *News* did not mention trucks but did report that the show moved out with mule teams that had never been worked. The big news of 1919 was Honest Bill's show wintering in Ada, Oklahoma.

Lucky Bill's Big Overland Show was scheduled to open Saturday, April 3, in Quenemo for the season of 1920, but the date was blown. Early on Saturday morning a heavy rain began, turning to snow in the evening. The thermometer dropped to nine above zero. Snow accompanied by winds of 40 to 50 miles an hour made Sunday traveling impossible. Lucky remained in Quenemo and on Monday gave one exhibition in the evening.

Honest Bill began his tour of 1920 at Ada, Oklahoma, with exhibitions on March 26 and 27. His new tent had a claimed capacity of 2,000 patrons.

The season of 1921 for Lucky Bill opened in Quenemo on April 2. It was an uneventful tour. The big news came at the close of the tour. Early in October Lucky Bill sold his show to Honest who moved it to his winter quarters in Ada. There are no reports on the selling price or conditions of sale. Although he had sold his show Lucky continued to be active to a limited extent in the circus business. From time to time he worked the advance for Honest, but never for more than five or six weeks at a time.

It is interesting to note that at the end of



Honest Bill litho used in 1924. Circus World Museum collection.

the 1922 season Honest Bill wintered his show in Lancaster, Missouri.

Six big Velie trucks arrived by rail in Quenemo in February of 1924. Lucky directed the modification of the chassis and sent them on to Ada for construction of special bodies.

Lucky busied himself in Quenemo looking after his properties and helping the local leaders boost the town of Quenemo.

Honest had enough left-over animals and paraphernalia to send out a second show in 1925—Moon Brothers Big Consolidated Shows. Moon Brothers played Quenemo on July 16. A handout in the *News* mentioned among the performers the Gilbert Wilson family; Dad Whitlock, the 65 year-old contortionist; and a Congress of Cowboys and Cowgirls. Miss Wilson did an iron-jaw act followed by the The Whirl of Death. Large crowds attended both performances. An unusually large and unruly elephant named Tex headed the meager menagerie.

The *Buffalo Blade* added a few names to the list of performers. There was August Kanarvia, head balancer; Lawrence Cross, female impersonator; Loonhart Littlebits, novelty entertainers; Captain LaBlair with his horse back riding leopard; Six Dainty Misses on flying ladders; Miss Shell, singer; and Cupid, the almost human pony. The show paraded and offered an unidentified free act.

In 1926 Moon Brothers consolidated with Orange Brothers. Orange Brothers was apparently an invention of the publicity department as no trace of it as a separate identity can be found in the Kansas press. [Orange Bros. Circus, was owned by William Newton, Jr., in 1925.] The show carried two elephants. At Buffalo on April 20, the showmen were offended by disparaging remarks made by a group of boys concerning the poor condition of the show's horses. A manager blew a whistle

and the show personnel armed with clubs and knives came running. The matinee had ended and the audience was coming out of the tent when a showman shouted "turn the elephants loose." The crowd panicked and fled in all directions, some crawling under their cars. Two women fainted. The Buffalo vigilantes arrived and prevented further troubles.

Moon Brothers toured in 1927, but left the road in May of 1928. The show was managed by Clyde Newton. On May 7 the remnants were left with Lucky Bill, including two camels, three lions and 25 mules. Clyde Newton and his wife joined Honest Bill's show in Wasauto, Nebraska. Lucky sold two lions to the Broadbeck Amusement Company, a carnival, and two camels to the Robinson circus.

Honest Bill brought his show back to Quenemo November 8, 1926, to spend the winter. No explanation can be found for the abandonment of Ada, Oklahoma. The *News* reported that the show brought to Quenemo two large elephants named Tex and Diamond, ten lions, two Bengal tigers, one leopard, one hyena, one wolf, two dromedaries, several camels, trained dogs, about fifty horses and ponies, and forty or fifty trucks.

An ad in the *News* offered for sale or trade 30 trucks ranging from 1, 1 1/2 to 2 tons, with "good tires and ready to ramble." Honest was willing to trade for

Cover of Moon Bros. courier used in 1927. Pfening Archives.



Orange Bros. poster used in 1925. Pfening Archives.

three, four or five year-old mules, or feed of any kind.

Diamond went on a four day rampage in December before being captured at Garnett about 25 miles from Quenemo. Considerable damage was done to fences and sheds. One pig was killed when stepped on. Diamond lost the tips of his ears and the end of his tail to freezing. The sex of Diamond is unknown to this author. Photos of the chase appeared in the photogravure sections of the *Kansas City Star* and the *Journal-Post*.

Honest Bill's Big Combined Circus opened the season of 1927 on March 24 in Quenemo in weather uncomfortably cold. Diamond, with shortened ears and tail and plotched with large white frost-bite patches, was a big draw. Diamond was renamed Yoo-hoo and died in California from her frost-bite injuries. Tex went on a rampage in Colton, California, and was executed.

Honest played Cottonwood Falls on March 30. Florence was scheduled for March 31, a jump of 24 miles, but a heavy rain turned the road to bottomless mud. Six of the biggest trucks were held in the mud from Thursday to Saturday.

Lucky Bill in 1928 was living the good life in Quenemo looking after his real estate, playing checkers with his cronies, selling garden produce and sharing the active social life of Mae Newton and her daughter Grace Wilbur Brown and granddaughters Elzie and Louvae. Louvae was married to Jesse Cates, a local electrician.

The Newton household was engaged in numerous parties, the Odd Fellows lodge and the Rebekahs, frequent drives to Ottawa and Kansas City, and in 1928 Lucky opened a Standard Oil gas station.

Grace Wilbur Brown was a versatile circus and vaudeville performer, presenting juggling, manage and doves. She appeared with Robinson, Patterson, Cole Brothers, Christy and others. Between bookings she resided at the Newton home in Quenemo.

Elzie, the eldest daughter of Grace, began a circus career as an aerialist, but suffered a fall that prevented her from having a career of any sort. She occasionally tried to return to performing but lacked the physical stamina to stay with it. She was hospitalized repeatedly and endured countless operations to no avail. Most of her life was spent at the Newton home. Elzie never married, and in 1961 committed suicide in Kansas City. Her obituary in the Kansas City *Star* gave her name, oddly, as Tommy Joseph Brown. Among the Newton household she was called Tommy, but the family cannot explain the name of Joseph.

Grace's younger daughter, Louvay, and her husband, Jesse Cates, were on Honest Bill's show in 1935. Jesse was hired as an electrician. Louvay, who is still living now 82 years old, when asked if Cates died or was divorced, replied that it is no one's business. Shortly after her divorce [it was divorce], she married a showman named Foote.

Lucky promoted his gas station in 1932 with a quarter page ad in the *News* containing 52 jingles written by Lucky himself, such as:

"We have for you
Free water and air
And another thing, too,
We'll treat you fair."

"Your crankcase for us
To drain is a pleasure.
You get a good job, plus
Oil, a full measure."

And fifty more.

Lucky claimed that trading with him was like making love to a widow—you can't over do it.

Honest Bill in 1937 was manager of the Walter L. Main Circus, and according to the 1937 route book was part owner. The history of Lucky Bill as given in the route book is presented in generalities, and should be taken with a grain of salt. The route book claims that Lucky was associated with the Pony Express. Lucky was born October 1, 1859. The Pony Ex-



William "Lucky Bill" Newton, Sr. and William "Honest Bill" Newton, Jr. in the late 1920s. Author's collection.

an operation in April 1860 and ceased in October 1861. Lucky was, therefore, the only two-year old employee of the Pony Express. Other statements in the route book need to be confirmed before believed.

Lucky was working on the front door of the Main show when he injured his ankle June 1. The wound became infected and Lucky entered Windham Hospital at Willimantic, Connecticut, on June 15, with a severe case of strep poisoning. As he lay dying he requested that he be buried in a small cemetery he could see from his hospital room. He died June 17, 1937, and was buried in the cemetery across from the hospital. Mae Newton and Honest Bill were with Lucky when he died.

He died intestate.

The Probate Court of Osage County, Kansas, Case 4250, listed the heirs of

Honest Bill Newton on the Walter L. Main Circus in 1936. Pfening Archives.



Lucky as his wife, his sons LeRoy of Pomona, Kansas; Henry, El Dorado, Kansas; Eddie, Plainfield, Wisconsin; Jesse, Chicago; and daughter, Della Odell, address unknown. LeRoy was appointed administrator of the estate valued at \$2,000. It was later established that Della resided on Long Island, New York.

Lucky's debts at the time of his death amounted to medical expenses of \$250.38 and bills against his property in Quenemo of \$52.41.

Mae was entitled to a one-half interest in the estate. Each of Lucky's children was awarded a one-twelfth interest.

Lucky owned 24 city lots in Quenemo and nearly 23,000 square feet of farm land adjacent to the town.

It should be remembered that the Great Depression still had a strong grip on Kansas. A factor of greater importance was the declining population of Quenemo. The town had been slowly dying since 1900, but no one seemed to notice. The population in 1920 was 733; by 1930 it had declined to 564, a loss of 169. The decline was never reversed and in 1990 the population had dropped to 369. Quenemo in 1992 is in a state of collapse. The walls of business buildings are literally falling down. There are only three remaining businesses in Quenemo—a craft-work wholesaler, a garage of sorts and the essential Kansas beer joint. There is one school and post office. Today one cannot buy a loaf of bread or a pair of socks in Quenemo. None of Lucky Bill's buildings remain.

Lucky's real estate was ordered to be sold in order to pay the debts of the estate. The sale price of his lots ran from one dollar to a maximum of \$200. Two parcels failed to sell at any price. Final payment of Lucky's debts in the amount of \$302.79 was made on March 7, 1939.

William Newton, Sr., age 78, better known as Lucky Bill was buried in Willimantic, Connecticut, at public expense.

Lucky was an honorable man, honest and fair in all his dealings. Nowhere in the press of Kansas can be found a disparaging remark. He was welcomed year after year to the small towns of Kansas as a friend. His shows were small, but they were always inoffensive, entertaining and properly priced, and the public was always treated with respect.

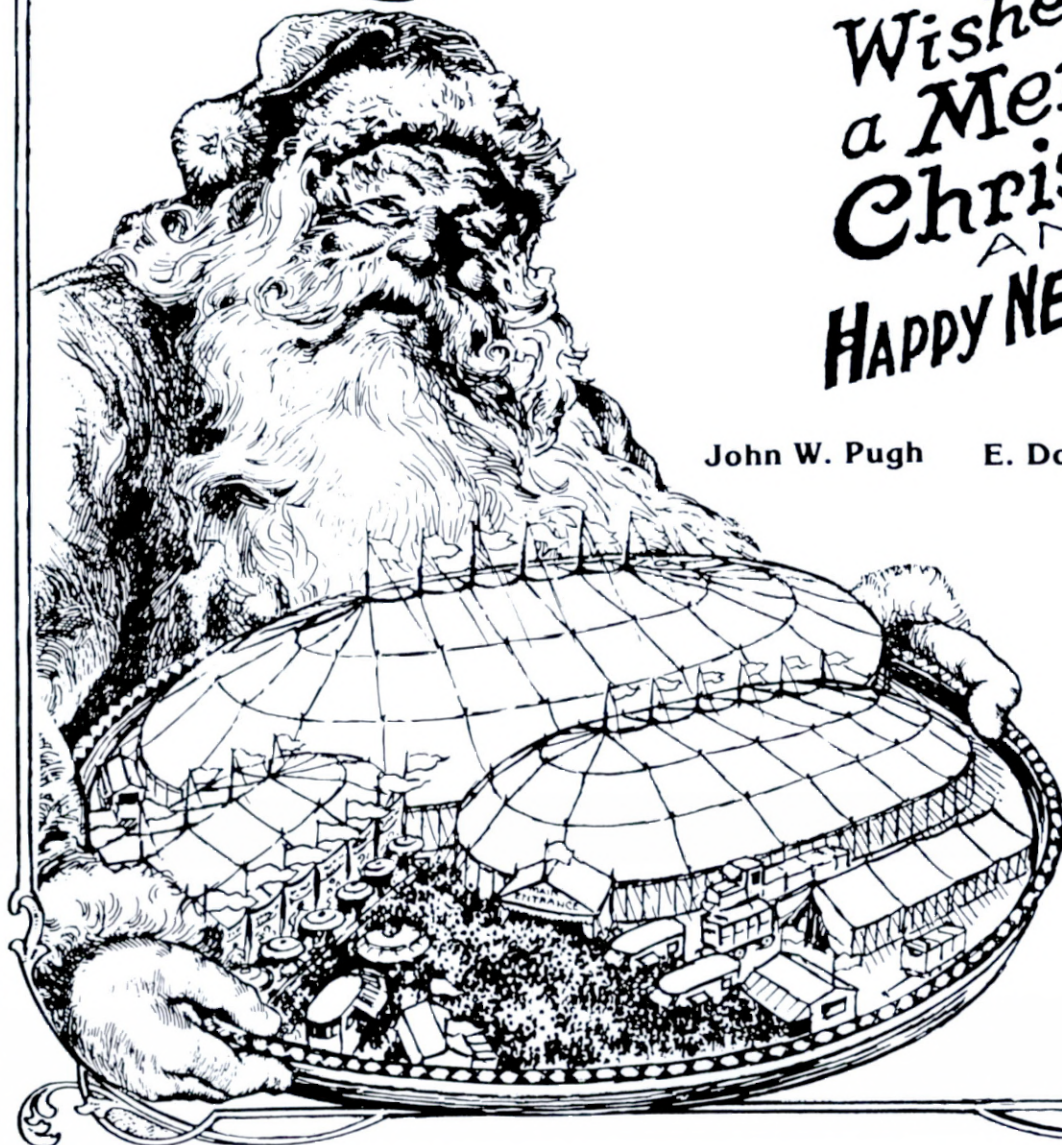
How many showmen deserve such an epitaph?

Research funded in part by grants from Wolfe's Camera & Video, Inc., Topeka, Kansas.

CLYDE BEATTY COLE BROS.

Wishes You
a Merry
Christmas
AND
HAPPY NEW YEAR

John W. Pugh E. Douglas Holwadel



**TO ALL OUR CIRCUS FRIENDS
Blue Skies, Grassy Lots And
Especially Straw Houses For 1993**

The Carson & Barnes Family

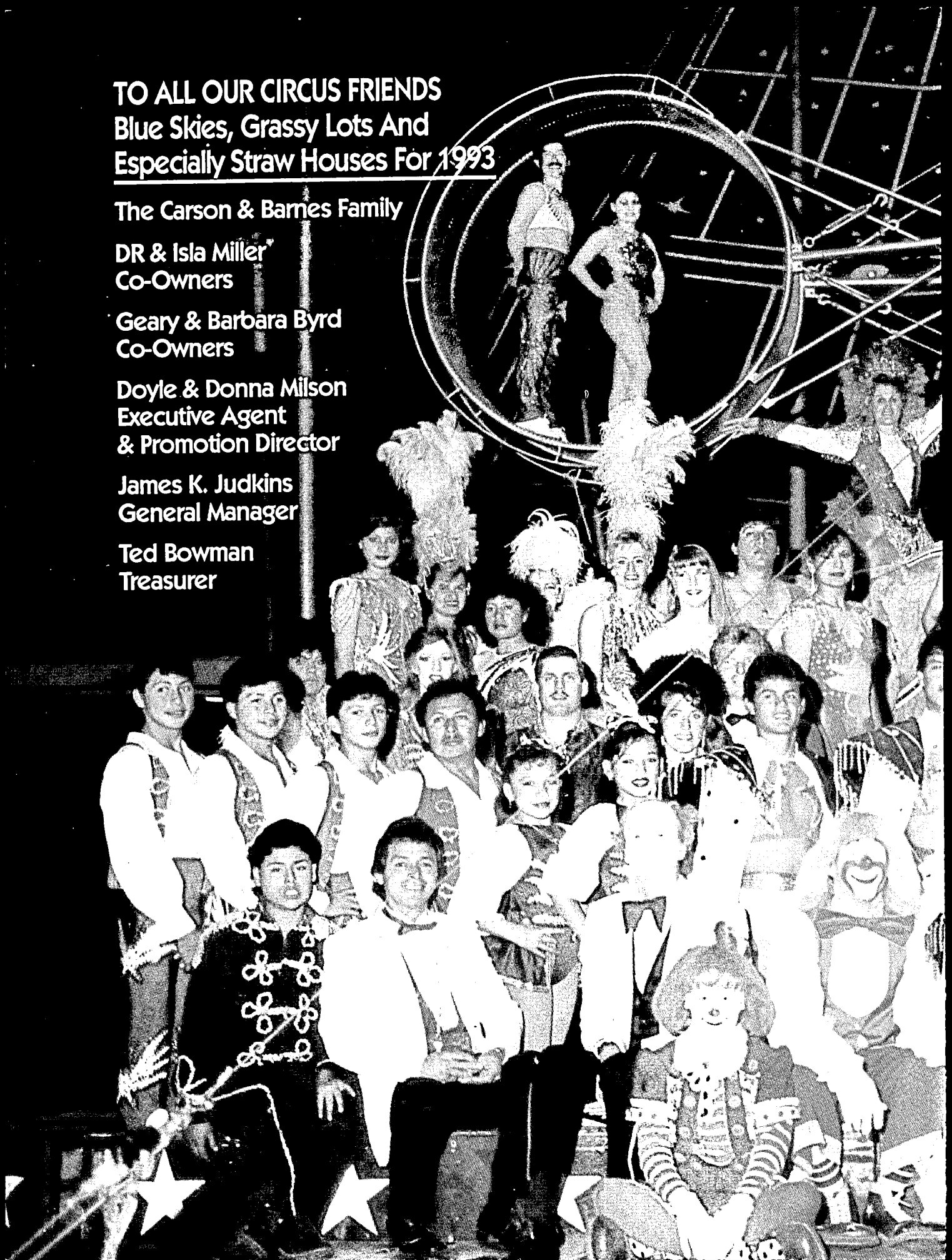
**DR & Isla MillerTM
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**Doyle & Donna Milson
Executive Agent
& Promotion Director**

**James K. Judkins
General Manager**

**Ted Bowman
Treasurer**





The decade of the 1970s started with an expanded Hoxie Bros. Circus. John Hall was promoted to manager and he spearheaded the expansion of the show.

In 1970 Rex Williams came from the Beatty-Cole show to head the elephant department. He put the five large elephants in a faster paced routine. Four more elephants were bought. Three ten month old babies were imported from Thailand. They were named Janet, Kelly and Stacy after Tucker's granddaughters. Carrie was bought from Don Mathis. She had been on Rhoda Royal in the early 1920s, then Miller Bros. 101 Ranch and finally on King Bros. in the 1950s. The eight bulls on the show in 1970 were: Bonnie and Susie, bought from Franco Richards; Hazel, bought from Beers-Barnes; Myrtle, bought from Pete Cristiani and the four added that year. The new babies were exhibited in the menagerie with the adult bulls.

A liberty horse act was bought from Dale Petross who joined the show to work the act. A new custom built semi was bought to house the wild animal act, arena and props. A new elephant semi was added. It carried nine horses, two large and three baby bulls. A new custom built Chevrolet truck carried eight ponies and three llamas. This truck had a rack over the cab to load feed. The 1969 prop truck was converted to a supply vehicle. After the season opened the show took delivery of a 32 foot Wells-Cargo custom built office and ticket semi. The semi used in 1969 for the wild animal act was converted to a forty foot three compartment cage. The arena was rebuilt in aluminum.

The show moved on sixteen trucks, plus one on the advance, the largest number of motorized units in its history to that point. The trucks were painted in the standard purple color scheme and were attractively decorated in gold scroll with the title in red trimmed in yellow on white.

The 80 foot big top with one 40 and two 30s was used a second year. Seating was again on ten high bleachers, with a capacity of 2,000. A new larger marquee was used. The smaller marquee from Robbins Bros. was moved to the side show. There was no reserved section. Additional lighting was added including colored bulbs on the swinging ladders. The bandstand was mounted on the prop truck and was located next to the back door.

The 60 foot 1967 big top was used for the side show-menagerie. It had one 30 and one 40 foot middle. The 20 x 20

The Hoxie TUCKER STORY

Part Two

By Fred D. Pfening, Jr.

foot marquee bought from Robbins Bros. was used again. A distinct change was the return to a canvas banner line. A cage, eight elephants and three llamas were exhibited in the annex. Andy Brisby did a fire eating and snake act in the side show. The big show band played the side show bally openings.

Art "Doc" Miller returned to manage the advance advertising car. Actually Miller did the bill posting. He was well known for getting large daubs and took pride in making a splashy showing of pictorials and dates.

The 1970 staff included: L. B. and Betty Tucker, owners; John Hall, manager; Frank Haynes, contracting agent; Frank Peeler, boss canvasman; Manuel Ruffin, assistant boss canvasman; Matt Laurish, side show boss canvasman and lot superintendent; King Charles Weathersby, band director and 24 hour man; Jim Hodges, purchasing agent; Jim Aucott, superintendent of front door; Billy King, cookhouse steward; Jim Hendrickson, properties boss; Dave Russell, mechanic; Dale Petross, superintendent of ring stock; Rex Williams, elephant superintendent; Harry Rooks, electrician; Chuck Robinson superintendent of concessions; Kenny Ikert, general accountant and concessions; Dime Wilson, equestrian

Hoxie Bros. elephant semi in 1970. Al Conover photo.



director and announcer. Stuart Miller joined in July as side show manager.

The 1970 season opened on March 12 at Palm Springs, Florida. The show remained in Florida other than a two day at Thomasville, Georgia until April 4. Nine stands were then played in Alabama before returning to Georgia on April 16 at Tallapoosa.

The Hoxie show played Jackson, Georgia on April 17 where Joe Bradbury visited and made these comments on the program:

"Opening spec 'The Good Old Days.' Included all performers, lead stock and elephants.

"Display 1. Prince Bogino (Junior Ruffin), worked six female lions and one tiger and plans to gradually add more animals. A fine opening act combining both the fast and furious whip cracking, in the American manner, and the smooth and easy routines in the European tradition.

"Display 2. Ring 1, The Pedrolas, tight wire; Ring 3 Miss Dagmar (Pedrola) tight wire.

"Display 3. Hoxie Bros. comic clowns.

"Display 4. The Zuranis (Timmermans) juggling display in the center ring.

"Display 5. Manage horses. Ring 1 Miss Ava (Williams), Ring 2 Rex Williams; Ring 3 Miss Joyce (Fox).

"Display 6. Miss Nelly Egred, South American queen of dressage.

"Display 7. Swinging ladders. Ring 1 Miss Silvia (Egred), Ring 2 Miss Dagmar (Pedrola), Ring 3 Miss Rosalinda (Egred).

"Display 8. Pipo, musical saw.

"Display 9. Mlle. Gerta (Pedrola). Slide for Life from the dome of the big top.

"Display 10. Ring 1 Miss Egred (Nelly), Foot juggling fantasy. Ring 3 The Timmermans, rola-bola.

"Display 11. Elephant Kindergarden. Performing baby elephants presented by five year old Miss Darlene (Williams). The three babies trained by Rex Williams and worked by his daughter, lay down, sit up, and go through a number of routines.

"Display 12. Spanish Web. Ring 1 Miss Rosalinda (Egred); Ring 2 Miss Marie (Timmerman); Ring 3 Miss Silvia (Egred).

"Display 13. Liberty horses and ponies. Ring 1, Joyce Fox, four ponies; Ring 2, Dale Petross, four horses; Ring 3, Nelly Egred, four ponies.

"Display 14. Clowns. Pipo, Connie Wilson and Ric Sittler.

"Display 15. Pedrolas, aerial cradle act over center ring.

"Display 16. Five large elephants in center in presented by Rex and Ava Williams. Con-

cluded with long mount.

"King Charles Weathersby and a seven piece band played for the big show. The brass band with electric organ played several South American numbers as well as some traditional circus marches."

The performance ran about an hour and a half under Dime Wilson's direction and announcing.

John Hall designed a printed program and coloring book. The 9" x 12" publication contained five pages of photographs, five pages of drawings to be colored and two pages listing the performance.

Hoxie 1970 newspaper advertisement used in Jackson, Georgia. Joe Bradbury collection.

The company continued north through South Carolina, Tennessee and then made a couple of long jumps into Kentucky. The show played Covington on May 8 and moved across the Ohio River to play Cincinnati. Several weeks were played in Ohio.

Veteran circus owner Jack Mills returned to the fold and bought nine days of the Ohio route. He promoted dates in Niles, Ashtabula, Mogadore, Elyria (three days), and Cleveland (three days), using many of the sponsors from the old Mills Bros. days. These dates were very successful.


By mid-June Hoxie was in Pennsylvania and New Jersey for about sixty days in well established territory. The last stand in the Garden State was on September 16 in Atco.

Hoxie Bros. Circus horse semi in 1970. Al Conover photo.



JACKSON
FRIDAY 17
APRIL
6 AND 8 P. M.
FAIRGROUNDS

HOXIE
BROS.
BIG 3-RING
CIRCUS



SEE WORLD'S SMALLEST
BABY ELEPHANTS!

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The New Brunswick, New Jersey *Home News* published a report on the Hoxie show on August 19 which said in part: "The circus playing in the parking lot of the Edison [New Jersey] Lanes, attracted 1,500 customers to each of two performances yesterday. And the advance ticket sales for today's matinee and evening performances, Tucker says, indicates his 2,000 seating capacity will be bulging at the seams."

"Saturday in Matawan Hoxie's troop played to three packed houses and followed up with near capacity crowds Sunday and Monday in Englishtown."

"Advance tickets are \$1.50 for adults and \$1 for children under 12, which Tucker says is the cheapest circus ticket available. 'And we don't sell reserve seats,' he said, 'because they pay extra money for the seat and then they get mad and won't come back the next year.'

"Tickets also are sold at the gate but are 50 cents higher. The sponsoring organization gets 20 per cent of the take at the gate."

"Where we make our money," Tucker continued, "is on the concessions. And even the concessions have been hit by inflation," Tucker said. "I could buy 100 pounds of peanuts for \$10. Today they are \$40 per 100."

"The promotion approach, says Tucker, 'is still the same. We send flyers and billboard posters ahead to the sponsoring group and advise them to conduct a door to door ticket sale.'

"The show runs about 90 minutes and features traditional artists all the way from the clowns to the family aerial acts."

"Most of the 30 performers are families

from south of the border and Europe whose families before them were members of the circus world."

The 1970 season closed at South Boston, Virginia on September 23.

Tucker's success for the season was due to his strong advance, using billing and newspaper ads. The dates played were proven money getters using repeat sponsors. The show presented a strong performance. It changed enough each year to satisfy the same towns. There were no service charges, no reserve seats at additional charge and no over-charging on concessions. He had a formula that really worked.

1971

The 1971 season saw the largest circus that Hoxie Tucker would tour. It moved on twenty-one trucks plus one on the advance.

The show used a larger big top, a 100 foot round top with three 40 foot middles. The new tent was bought from Harry Hunt. The top had been used only once at a Hunt Bros. Palisades Park, New Jersey stand a number of years earlier. The center and quarter poles came from Pete Cristiani. The side wall was blue and white stripped. Additional ten high bleachers brought the tent capacity to 2,500. Two new semi-trailers were added to carry the increased seating equipment. A 1968 Chevrolet tractor and trailer were bought from Bob Snowden. The other tractor and semi came from Robbins Bros. It hauled the big top center poles and seats. During the early part of the season this semi also hauled the Jeep stake driver. The Jeep was dropped and replaced in mid-season by a new Chevrolet straight truck to carry the stake driver. Four folding light cross bars and six quarter pole brackets holding quartz lights to illuminate the big top were bought from Pete Cristiani. The spool truck carried only the big top. Floyd Burdette was big top canvas boss.

A new concession semi-trailer was added. Pete and Norma Cristiani joined to

Stake driver and water wagon on Hoxie Bros. in 1971. Fred Pfening photo.



handle concessions. A new 32 foot cook house semi was used. A canopy on one side of the cookhouse provided cover for dining tables. The trailer was seriously damaged in a bottled gas explosion in May. Billy King was cookhouse steward.

Several new Chevrolet tractors were bought from Johnny Canole. A new menagerie cage semi was added.

The side show-menagerie used a 60 foot top with two 30s bought from Bob Snowden who had used it on his Cavalcade of Stars show in the late 1960s. This top was used until early May when it was lost in a blown down in Seville, Ohio. Another 60 foot round top with two 30s was obtained on short notice from the O'Neil Tent Company in Columbus, Ohio.

The side show canvas was carried on top of a cage semi bought from Harry Hunt. The five compartment cage housed a leopard, tiger, bear, two baboons, and five monkeys. Eight elephants, a midget horse, four liberty horses and two llamas were exhibited in the annex. Platform acts included Francis Doran, sword swallower; Richard Pierce, fire eater; Pat Miller, big snake and blade box; and Stuart Miller, magic and punch. Miller made the opening with the help of the big show band. The admission was 50 cents. Eight canvas banners, painted by Sigler in Tampa, stretched 110 feet. The canvas banners created a problem on windy days when they could not be used. Two side show ticket boxes were bought from Pete Cristiani. Animals exhibited in the annex included eight elephants, eighteen ponies, six liberty horses, two llamas, four tigers and seven lions. Stu Miller returned as side show manager. Harry Rooks was menagerie superintendent.

Rex Williams was replaced as elephant superintendent by Tom Armstrong. Paul Champion replaced Art Miller as bill posting boss.

Hoxie Bros. opened on March 20 in Cutler Ridge, Florida. The show moved north and entered Georgia at Thomasville on April 5. The route then proceeded

Hoxie Bros. Circus on the lot in 1971. Fred Pfening photo.

through South and North Carolina, Virginia, Kentucky and Ohio.

David Reddy visited the Hoxie show in Milledgeville, Georgia on April 8 during a two day stand at the state hospital under a buy out arrangement. This was the fourth year for the date. In an unusual schedule, performances were given at 1:30 and 3:30. The regular schedule while school was in session was at 6 and 8 pm.

Reddy made this truck list:

1. Semi. Wild animal act. This truck was new last season and carries four female lions and five tigers along with arena and props for cage act. A sleeping compartment is located over the fifth wheel.

2. Semi. Elephants and horses. Added last season. Sleeping compartment constructed in front of trailer.

3. Semi. Elephants. Trailer added in 1968.

4. Semi. Light plants (carries three plants-two 50-kw and one 20 kw). Unit purchased in 1968 formerly used on King Bros. in '59 and '60, Wallace Bros. in '61, Cristiani-Wallace Bros. in '62 and United Nations in '63.

5. Semi. Side show-menagerie equipment and cages. Formerly on Hunt Bros. Circus. Carried all props, canvas, poles and caged animals.

6. Semi. Sleeper for working men (Wells-Cargo trailer).

7. Semi. Carried all big top poles, part of the seats. A jeep stake driver transported on rear portion of trailer in early part of season. Unit formerly saw service on 1966 Robbins Bros.

8. Semi. Carried remainder of seating equipment. Purchased from Bob Snowden during winter.

9. Semi. Cookhouse. New unit on the show. Had all kitchen, storage, and eating facilities built in trailer.

10. Semi. Concessions. New custom-built Wells-Cargo unit.



Hoxie Bros. new cookhouse semi in 1971. John Goodall photo.

11. Semi. Ponies and lead stock. New in 1970. Large tandem axle stock trailer pulled by a heavy truck chassis equipped to carry harness with a hay and feed rack on top.

12. Canvas spool. Carried big top only. Formerly on Hagen Bros.

13. Stake driver, water and boom. Puled bandstand-prop trailer.

14. Shop truck. New Ford truck purchased in Claxton, Georgia, this year. Pulled house trailer-1/2 for Floyd Baker, 1/2 for Ed Tandy.

15. Concession No. 2 midway stands and supplies. Pulls band sleeper trailer.

16. Concession No. 3 novelty stand, supplies and storage. Pulled Manuel Ruffin's trailer.

17. Pickup. New Chevy used by purchasing agent. Pulled the butcher's sleeper trailer (old office trailer).

18. Sound and bally. Pulled the custom built Wells-Cargo office trailer which was new in mid season in 1970.

19. Carry all. Pulled girl's sleeper trailer.

20. Stake driver and miscellaneous lot chores. New unit purchased this season to replace jeep stake driver.

21. Advance.

All of the twenty-one trucks, except the mechanic's new Ford, were late model Chevrolets. All rolling stock was painted purple with lettering in red and scroll-work in yellow.

Reddy made these notes on the program in Milledgeville: "Since the opening stand the performance has undergone some timing and act adjustments. Even with the departure of some acts the offering is still a strong 90 minutes of solid and pleasing family entertainment. Returning for 1971 were the Pedrolas, Manuel Ruffin, Chona Eastwood and Milton Zamudio. Joining the above are the accomplished acts of the Italo Fornasari and Mauricio Droguett families.

"Dime Wilson announces the entire show bringing on each display with a friendly, but brief, introduction. He also keeps the show moving at a steady pace



so that the youngsters in the audience do not get uneasy. Dime Wilson, Jr. and his assistant do a commendable job in getting props in and out, preventing any slow down on that account. Costuming has always been a strong point on the Hoxie show and this year is no exception. Betty Tucker is the guiding spirit in this area and Connie Wilson keeps all in repair during the tour. The show continues to use an opening spec displaying a colorful array of costumes and banners along with all performers, 2 horses, 2 llamas, and the 8 elephants, the five large ones sporting beautiful blankets and white head harnesses with the Hoxie name.

"The show sold a printed program and coloring book which saw success in acceptance last season. There are several pages for the kids to color, a dozen or more fine photos of acts. A letter from CFA president John Phillips, and the performance listing was located in the center of the book. The program was pitched for 50 cents during the performance and got good response in most towns.

"The program listing that follows is the run-down as presented in Milledgeville. The web routine and liberty horses were not used in the early season due to time limitations.

"Display 1. After a brief introductory welcome by Dime Wilson, the show gets off to a traditional and colorful start with this year's opening spec 'The Circus In The Age of Aquarius.' All performing personnel as well as most of the lead stock participate, filling the hippodrome track. Dagmar Pedrola adds to the production visually and vocally by singing a current song *One Hundred Children*.

"Display 2. Prince Bogino (Manuel Ruffin). Wild animal act currently using five animals—four female lions and one tiger. This is a fast-paced act that features a half-dozen standard routines along with plenty of noise from the trainer's whip and gun. This type of act started the show off the ground in a hurry and fills the bill for the patrons looking for a wild animal presentation in the show.

"Display 3. Balancing trapeze. Ring 1 Miss Chona (Eastwood) and Ring 2 Zamudio (Milton Zamudio). Both acts are worked well and add strength to the early part of the program.

"Display 4. Fornasari Family musical clowns. This act has developed over the years to be an entertaining European type musical clown routine. Several members of Italo Fornasari's family are featured. The two older boys proving to be good musicians when given an opportunity to play. The act is quite long, but the audience is not aware of this fact because of the boys' talent and the comedy instinct of Italo. The entire family takes part in the finale using audience participation.



Dime Wilson, equestrian director of Hoxie Bros. in 1971. John Goodall photo.

"Display 5. Miss Gerta (Pedrola) slide for life. This is a familiar act to most fans, yet it adds another bit of variety to the Hoxie performance.

"Display 6. Program coloring book pitch.

"Display 7. Great Milton (Zamudio) high wire. This act is presented on an unusual rigging using an inverted Y-pole on each end. Several standard tricks were climaxed by a chair balance and an inclined ascent to and descent from the wire.

Jack Mills on the Hoxie lot in Barrington, Illinois in 1971. John Goodall photo.



"Display 8. Swinging ladder aerial ballet. Featuring Ring 1-Pat Miller; Ring 2 Dagmar Pedrola; Ring 3 Greselda Cannon. This is a smooth routine using attractive girls attired in matching wardrobe.

"Display 9. Sponsor thank you announcement.

"Display 10. Elephant kindergarten. This is one of the most outstanding features of the show, presenting the three babies in a fast-paced routine of lay downs, sit-ups, ring curb walk and a perfect plank walk by one of the little performers. The lead elephant is guided by seven-year-old Debbie Armstrong who is announced as the trainer. She actually is in command and needs very little assistance from her mother (Juanita) or the other female helper. This is a real crowd pleaser and it brings squeals of delight from the youngsters.

"Display 11. Mauricio and Julie (Droguett), balancing ladder. The concluding fire juggling at night is more effective than ever with all the lights out.

"Display 12. Tight wire routines. Ring 1 Miss Dagmar (Pedrola); Ring 2 The Pedrolas; Ring 3 Miss Jessica (Chona Eastwood).

"Display 13. Announcement recognizing King Charles and the band.

"Display 14. Bennie and Company, trampoline. Italo Fornasari family returning, this time to present their trampoline act.

"Display 15. Eddie Hendrick's dog act. The veteran circus performer has put together a routine using music and costume to tell the story—similar to Victor Julian or the Tiebor Alexander acts. The dogs all seem happy and enjoy their tasks. A few standard tricks were included with the highlight a rapid-fire ladder climb and leap.

"Display 16. Juggling manipulators. Ring 1 Miss Anita (Fornasari); Ring 2 The Droguetts (family); Ring 3 Signor Doady (Fornasari). This is a strong, yet varied, addition to the show. Miss Anita features foot juggling from a platform while the other two present standard ground routines.

"Display 17. Clown balancing gag. Italo Fornasari works one of the best 'Coke bottle on a pole' routines with the able assistance of Dime Wilson's commentary. The overall result is a funny bit due to Fornasari's ability to relate to comedy and clowning. This is the only standard clowning in the entire show.

"Display 18. The Pedrolas aerial cradle. This is as effective next to-closing act as any show could want. These two veterans still present a truly heart-stopping act opening with tricks many acts close with.

"Display 19. Performing elephants presented by Tommy and Juanita Arm



Hoxie Bros. ticket trailer in 1971. Fred Pfening photo.

strong. This fast-routined act uses the five large elephants in a variety of standard tricks and concludes with a walking long mount in the center ring."

After his success in 1970, Jack Mills bought out Hoxie for 42 days in 1971. Mills controlled the advance promotion and big top ticket sales. He used phone promotions, an effort previously shunned by Tucker. The dates included many of the traditional towns played by the Mills show in the Cleveland, Ohio area. Mills took the show into Indiana, Illinois and Michigan, states never before played by Hoxie. During the Mills dates window cards were used, distributed by the sponsors.

Mills drew upon his circus fan friends to book the Hoxie show. On September 10, 1970 he sent a letter to "Friends of the circus." The letter announced that he had organized the Jack Mills Enterprises and purchased the Hoxie show from May 3 to June 13. Mills wrote: "If you would like to have Hoxie Bros. Circus visit your community, I'm sure any civic organization who needs money for their activity fund will appreciate your giving them this letter in order that they get in touch with me. Don't wait. I would also like to hear from you with any ideas you may have for a showing of this circus in your neighborhood."

Mills was successful in getting leads from fans. He then traveled to the town and sign the sponsor. After the Hoxie dates had been played Mills wrote to Paul Van Pool on June 19, saying: "I gave him [Tucker] \$55,500, so he sure had it coming in. Plus he had all the side show for fifty cents a ticket. He made very powerful openings and I had to hold the big show doors until he had made his pitch. He would say the way to the big show was to go through the zoo. He also had all of the concessions, so I guess he made himself a bundle. Anyway it is all over and it was very profitable for me and I am sure that he made more money in those six weeks than he had ever made in his lifetime.

They run out of programs twice. The concession stands ran out of stock several times."

By June 25 the show was in Bradford, Pennsylvania for a long string of stands lasting until July 30 at Thorn-dale. The show entered New Jersey at Thor-ofare on July 31.

The Hoxie Bros. Circus entertained the Cir-

cus Fans of America national convention on August 6 at Pomona, New Jersey. The conventioners were bussed from Atlantic City. Hoxie Tucker was the speaker at the convention banquet.

By this time several changes had been made in the performance. Both Chona Eastwood and Milton Zamudio had left the show. The aerial ladders were then in number display 3 with the show's liberty horses, presented by Eddie Hendricks, filling the display 8 slot.

The baby elephants and both Pedrola wire acts were switched in their running order. The web routine then presented following the Fornasari trampoline act with Juanita Armstrong, Dagmar Pedrola and Greselda Cannon up. A balloon pitch followed the webs. The show was still not using its two military pony drills which were originally scheduled to work with the liberty horses.

Pete Cristiani left the show to work for Circus Circus in Las Vegas. The concessions were taken over by Bill Hill.

During the season a photographer from the *National Geographic* spent a few weeks on the show taking photos for an article that appeared in a 1972 issue. This publicity was arranged by Col. Tom Parker, well known as Elvis Presley's manager. Tucker had become acquainted with Parker when Presley first came to Miami as an unknown singer. Parker later arranged additional national publicity for the Hoxie show.

The season was a highlight in Tucker's career. It was the largest show he had toured. The show played new territory, hosted the circus fan's convention, and appears to have coined money.

1972

A plus for the Hoxie show was the signing of John Herriott and his family for the 1972 tour. Herriott

was ringmaster and performance director. Jim Bartuski signed on as advance advertising manager. Bill Hill continued as concession manager. Junior Ruffin became big top canvas boss. John R. Hall continued as manager.

Three additional baby elephants, two Asians and one African, were bought from Bill Chase in Miami. The Asians were named Irene, after Tucker's daughter, and Betty after Tucker's wife. The African male was named Hoxie. The total of eleven elephants was the largest number ever on a Hoxie show. The tigers from the wild animal act were sold and Ruffin worked only four lions.

The show again used the 110 foot tent purchased from Harry Hunt. A custom built 40 foot semi was bought to haul the big top poles and seats. A new Case lift tractor (Bobcat style) was bought for general utility work on the lot.

A new 60 foot push pole top with two 30s was bought from Harold Barnes for the side show. A new annex 10 x 20 foot marquee was bought from Leaf Tent in Sarasota. The canvas banners were abandoned, replaced by two semis with banner panels. Stu Miller continued as side show manager and presented a strong line up of acts.

The Hoxie show made use of the wealth of favorable publicity afforded the show by the major article in the March 1972 issue of the *National Geographic*.

John Hall handled the booking using local area contractors including Al Meredith, Jim Raab, Allen Duffield, Wendell Cultice, Pete Pepke and Ron Bacon. The show used three different contracts in 1972. Two of them were sponsor buyouts while the other divided up the ticket sales between the show and the sponsor.

The show played a special winter date in Miami from February 11 to 13 at the Midway Mall on Flagler street. Most of

Hoxie Bros. Circus midway in Ocean City, New Jersey in 1972. Gordon Carver photo.



the acts contracted for the regular season appeared. The performances were beefed up with the Fornasari family, Carmen Del Molina, Jose Segera flying act and Stu Miller's magic act. Eleven elephants and the show owned lion and horse acts were used. The show ran 2 hours and 45 minutes. Charles Moyer had a three piece band.

During the winter of 1971-1972 John Hall toured Mexico and Central America, contracting a number of new acts. For the first time in its history the show presented a flying trapeze act, the Fernandez troupe.

The regular season opened on March 20 at Palm Springs, Florida. Admission was raised to \$2.50 for adults and \$1.50 for children.

By April 11 the show was in Jackson, Georgia. Joe Bradbury visited the show there and made these notes on the program: "Several changes were noted from the printed program. Evy Karoly opened with the show but had left. Several acts had been changed around and in one instance, a new act was created by existing performers. Dear to the hearts of Hoxie's patrons was the old-time walkaround opening spectacle which seems to have gradually vanished from so many shows. Costuming for the spec as well as for other acts was excellent. The beautiful wardrobe was designed by Mrs. Betty Tucker. Mrs. Jesus Segera served as wardrobe mistress on the road.

The 1972 Hoxie Bros. performance as presented in Jackson was as follows.

Overture by band.

1. Opening Spec, Flower Fiesta. All performers, lead stock and elephants made the traditional walkaround the hippodrome track while the band played *Si Si*.

2. Prince Bogino (Manuel "Junior" Ruffin) worked 4 lions in the steel arena. (Actually, this act did not work in Jackson due to late arrival of the cage semi. Ruffin only working four cats, although nine

Roger Boyd, Jr. making a side show opening on Hoxie Bros. in 1972. Lee Calvin photo.



lions were carried.

3. Krazy Clown Kap-ers-Boxing gag in center ring.

4. Mary Ruth's (Herriott) Poodle and Pony Circus in center ring. She worked a pony, midget horse and a number of dogs in this routine. The band played an 'excellent medley of *Beer Barrel Polka, Bye, Bye Blues, Chinatown, Shiek of Araby* and, for the climaxing high-diving dog act, music *Over The Rainbow*.

5. Ring 1 Ron Perry, Toreador of the Tight Wire; Ring 3 Senor Bell (Alfonso Fernandez), bounding rope.

6. Ring 1 Diaz Sisters (4), Unicycle; Ring 2 Arturo Marquez from Venezuela, The Man Who Stands On One Finger. (Marquez did other feats of balancing, also.); Ring 3 Segera Trio, rola-bola. (Evy Karoly was listed in printed program as display six.)

7. Hoxie Bros. Elephant Kindergarten. Trained and presented by John Herriott. America's only group of mixed Asian and African performing baby elephants. Assisted by Mary Ruth. This act, consisting of four Asian and two African baby elephants, really sold the show. John and his wife made this act very effective. The little bulls did a lot of trumpeting but were remarkably well trained to be so young. Herriott put the act together during the 1971-1972 winter and had a winner. (Arturo Marquez, one finger stand was listed in printed program as display 7.)

8. Ring 1 Bello Duo (Fernandez), acrobatic antics; Ring 2 Diaz Sisters, juggling; Ring 3 Perry Duo, juggling.

9. Clowns, ballet gag.

10. Ring 1 Arturo Marquez, head balancing trapeze; Ring 2 Jesus Segera, head balancing trapeze (added after season opened).

11. Center ring-Liberty Horses (4), worked by Miss Mary Ruth (Herriott). (Laura Herriott and Evy Karoly had worked pony drills in this display early in the season.)

12. Mexican Fiesta, aerial ballet (6 girls on web, 2 over each ring). Authentic Mexican costumes were featured. Band played *Mexican Hat Dance* while the girls



Hoxie big top interior in 1972 showing the outdoor rigging used by the Fernandez flying act. Gordon Carver photo.

performed; other music included *Lady of Spain and Cherry Pink and Apple Blossom White*.

13. Clowns, tug-of-war gag.

14. Dressage, Featuring the Herriott Family: Ring 1, Mary Ruth; Ring 2, Laura; Ring 3, John. (John Herriott on American Anthem was listed as display 16 in printed program.)

15. Misako Sen, From The Philippines, The Girl Who Swings By Her Hair. (Actually from Mexico's Circus Atayde.) She shed a dozen kimonos until down to a brief costume; performed juggling in mid-air. Band played medley of *Chinatown, Shangri-La* and *It's Just One of Those Things*.

16. Janier, From Colombia, high wire act, climaxing by dancing on wire without use of balancing pole. Band played *Siboney*.

17. Hoxie Bros. Hollywood Elephants in Center Ring. Five large ones worked by Capt. Tom and Juanita Armstrong. Music: *Rumbling and Tumbling*.

18. The Flying Fernandez Family (3 men, 1 girl) From Mexico. Girl did double somersault in feature routine of this traditional flying act that used full sized rigging. Band played *Col. Bogey March* during come-in, then *Cheri Beri Bin*.

Clowns included Jeff Gable (from Circus Kirk) producing, Jose Diaz (from Circus Atayde, Mexico City), and two midget clowns from South America—Antonio (Tony) Hoyos and Jose Caomona. King Charles Weathersby again had the band.

The route followed the same pattern as in recent years. After Jackson, the show spent six more days in Georgia, moved into South Carolina for four dates. It then jumped northward rapidly into Virginia and on into West Virginia. The show entered Ohio at Marietta on May 3. The Hoxie show played larger cities in Ohio at Dayton and Cincinnati.

Jack Mills bought six weeks of dates from May 3 through June 13 in Indiana, Ohio, Illinois and Michigan in a deal that did not include the side show, pony ride or concessions. Telephone promotions were used in each town and no reserve seats were sold. Mills was in the marquee and his wife was in the ticket wagon at each stand.

The show went into Michigan at Sterling Heights on May 20. It then came back through northern Ohio and headed towards the traditional long stretch of dates in Pennsylvania and New Jersey.

A flash flood hit the show in Ridgeway, Pennsylvania. The lot was under four feet of water and the canvas crew rolled the big top up while it was under water. One of the baby elephants was lost. The show blew three days before resuming its route.

The show played Woodbine, New Jersey on August 9. The performance had changed. The Marvels, bicycle act had joined and Jesus Segrea was doing a head balancing trapeze act. John Herriott was again presenting his menage horse as a separate act.

Two very successful years prompted John Hall to think of a revolutionary innovation for the following season. He began talking to his boss about it near the end of the 1972 tour. The news was broken in the December 30, 1972 *Amusement Business*: "Hoxie Bros. Circus will open its 1973 season in the Miami area March 26 with a revolutionary one pole, 160 foot round top. The blue and white striped tent is being built by Leaf Tent Co. at Sarasota.

"Manager John R. Hall said the tent would have only one 55 ft. center pole and two rows of quarter poles. Three rings and three stages will be spotted around the pole, giving all spectators clear vision of the performance.

"Hall, who designed the tent, says it will go up and down faster than the traditional big top and will stay up better in strong winds, as the wind can roll off the curvature.

"The wild animal arena will be on the back stage and will stay up. We will be using all three rings and two stages at the same time. With the new arrangement, it is easier to change and set props. The performance can move along faster and smoother," said Hall.

"Circus owner Hoxie Tucker said four seat wagons, seating 360 persons each, will be used and the remainder of the seating will be bleachers. Two wagons are completed, another is under construction and the fourth is expected to be ready for opening. Four new diesel tractors have

also been purchased, Hoxie said.

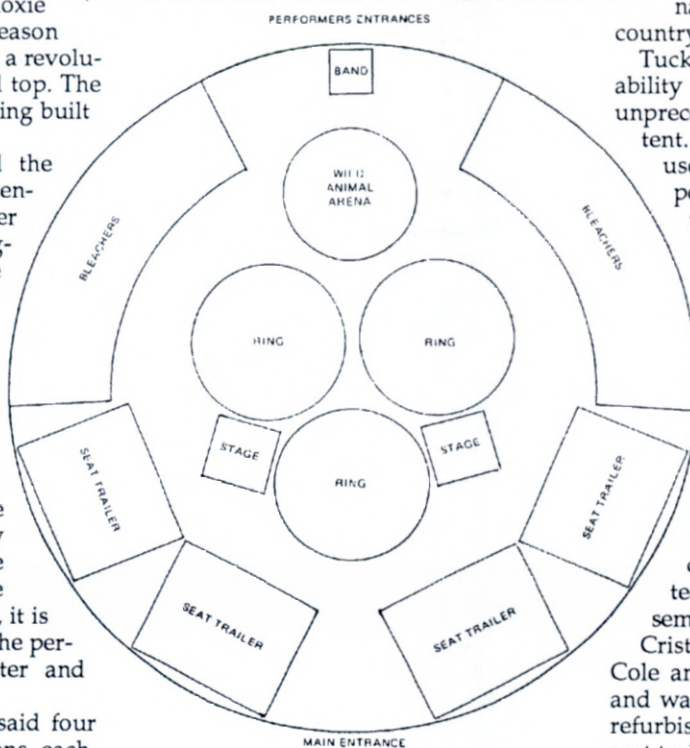
"Tucker's 73 year-old elephant Carrie died December 18 at winter quarters. Tucker said the cause of death was not known. The elephant had been having some trouble. She got down and failed to respond to treatment.

"The death of one of show's baby African elephants in the Eastern floods last spring left the circus with nine pachyderms. Tucker said he plans to add another five to the herd by opening. A zebra and camel have also been purchased for the menagerie."

1973

In 1973 John R. Hall was making his eighth tour with Hoxie Bros. Circus. He grew up in South Boston, Virginia. He visited his first circus when he was eight years of age and from then on wanted to follow the sawdust trail. His parents frowned on his interest. After finishing

HOXIE BROS. CIRCUS NEW CANVAS COLISEUM 3,000 EXCELLENT SEATS WITH NONE RESERVED



high school he enrolled at the University of Virginia and graduated in 1957. Continuing his education he received a masters degree from George Peabody College



The 160 foot big top new to Hoxie Bros. in 1973. Fred Pfening photo.

in Nashville. He later did additional graduate work at Southern Seminary in Louisville, Kentucky. Hall taught high school in Nashville and Miami and at a private school in Palm Beach, Florida.

He tired of academic life and longed for life with a circus. In the spring of 1966 he went to work as office manager of Hoxie Bros. Circus. By 1968 Hall was business manager and press agent. In 1970 he became manager of the show. His job description included overseeing the entire operation, designing press material, heralds and posters and finally scouting for acts outside the country.

Tucker had complete faith in Hall's ability and judgement and agreed to the unprecedented step of using the new tent. A total of sixty-seven poles were used including two sets of quarter poles. The canvas was striped vertically in blue and white. The side wall was blue on the bottom half and white on the top half. The forty-eight side poles were twelve feet high. The aerial rigging was hung from the quarter poles. The flying trapeze act used an outdoor rigging with uprights independent of the tent.

Two sets of thirty-four foot and one set of 28 1/2 foot ring curbs were built, as were two sixteen foot square stages. Four seat semi-trailers were bought from Pete Cristiani. One was on loan to Beatty-Cole and did not arrive with the others and was never with the show. They were refurbished in the Hoxie quarters. The seat trailers along with the bleachers used in the past allowed a capacity of 3,000. Hoxie Tucker had indeed taken a giant step ahead in the circus business.

The show received additional publicity as reported in the March 10 *Amusement*

Business: "Hoxie Bros. Circus continues to grab major publicity bonanzas with a story scheduled for the April issue of *Playboy* magazine. The article was written by Fred Powledge.

"The circus benefited all last season from a 25 page article in the March, 1972, *National Geographic*, profusely illustrated with color photographs. The Canadian Broadcasting Company spent some time on the show last season filming a documentary to be shown all over Canada and perhaps later in the United States.

"Another spread is being planned for the Sunday magazine section of the *Miami Herald* for some time in March.

"Show is almost all new this season with a new concept in the 160 ft., single center pole round big top. Circus will have three rings and three stages around the center pole.

"Pete Cristiani, formerly performance director of Circus Circus in Las Vegas, will have the concessions on Hoxie Bros. this season.

"Acts already signed include the Escueda Troupe from Mexico, doing tetterboard and risley; the Fernandez Family; Droguett family; Diaz Family; McGuire Sisters with a bird act, and Chela Diaz trapeze act for the first time in the U. S. Manuel (Junior) Ruffin will return with his cage act.

"Also joining Hoxie this season is Oscar Grissett as head mechanic.

"The show opens March 26 in Miami and Hall said early sponsors are doing very well on advance-ticket sales."

The Herriott family did not return and Bob Mitchell was hired as performance direct and announcer. Manuel Ruffin was again big top canvas boss and Stu Miller continued as side show manager as did King Charles Weathersby as band director. Jose Diaz was electrician and Jim Bartuski was advance advertising manager.

New to the performance were the Mau-



Interior of the new tent showing the layout of rings and stages. Circus World Museum collection.

rico Droguett family doing juggling and ladder act; the McGuire sisters bird act; the Alfonzo troupe, high wire act; the Antonio brothers, aerial perch; and the Estrada family, risley. The Diaz sisters; Misako Sen, hair hang; and the Fernandez flying act were back from the prior year. Joe Horwath worked the liberty horse act.

The printed program contained two articles about the new big top.

Mearl Johnson bought seventy stands in Ohio and Michigan as telephone promotions. The arrangement was the same as had been made with Jack Mills in 1972. Johnson had worked as contracting agent for Mills Bros. Circus for several years. Johnson also booked forty-five days for the Diamond S Rodeo.

The show opened in Sweetwater, Florida on March 26 and headed through Georgia, South Carolina, Virginia to Kentucky.

The May 26 *Amusement Business* contained a comprehensive article about the Hoxie show: "Business has been very good for Hoxie Bros. Circus the first

Hoxie Bros. in 1973 on a lot in Indiana. Gerry Scheiman photo from Dave Orr collection.

month of the 1973 season and national publicity, plus a revolutionary new big top can be credited with much of the success. Hoxie Tucker commemorated his 30 years as a circus owner by playing his home town of Somerset, Kentucky, April 28 to a full matinee and strong three quarters audience for the evening.

"The big top, designed by show general manager John R. Hall and built by Leaf Tent Co. of Sarasota, is the most significant innovation in tent design and arrangement since the introduction of multiple rings in the mid-1800's.

"The tent is a 160 foot round top with one 55 foot center pole. There is one row of six 40 ft. and a row of twelve 28 foot quarter poles. Side wall is 12 feet. Three 36 ft. rings are placed around the center pole, and two quarter poles placed between each ring. Two 16 foot stages are placed between the rings near the tent entrance.

"The wild animal arena is spotted at the rear, in front of the bandstand.

"Three former Cristiani Bros. Circus seat wagons are used, along with bleacher seating. Wagons were rebuilt in Miami winter quarters. A fourth wagon that also was to be used, has not been located. Tent accommodates 3,000 and, Hall says, will hold 4,000 with more seat wagons.

"Entire set-up takes about four hours with a six-man crew, plus some 16 additional workers from other departments. Stakes take some 40 minutes to drive and the big top goes up in an hour and a half. Aerial rigging is held by the first row of quarter poles.

"Tent was covered with mud at the Somerset date after all equipment had to be bulldozed from the lots at Pikesville (26) and Manchester, Kentucky. (27).

"Lighting includes 17 quartz lights and a 3,000 watt chandelier on the center pole. Dome of tent is 47 feet high. Eleven of the quartz lights hang from the second row of quarter poles. Those lights, as well as ad-





Sound truck and ticket wagon trailer on Hoxie Bros. in 1973. Fred Pfening photo.

ditional lights at ring level, are controlled at a switchboard.

"Show again has outstanding wardrobe with costuming directed by Betty Tucker. Propmen wear white coveralls.

"About half of the season's tour is sold out with Mearl Johnson taking 75 dates, some 20 sold to hospitals and about 10 to others. The show has no full-time agent. Hall books about 60 dates and area representatives account for the remainder of the season.

"Johnson's dates are all telephone promotions and Hoxie uses telephone sales on about fifteen per cent of its own stands.

"The show travels on seventeen trucks, including thirteen semis.

"Most significant improvement in the big show is the clowning. Michelle Bourbon is the producing clown, with Jerry Weiner, Toby Ballentine, Steve Mitchell and Pepper Young filling out the department. Bourbon and Weiner were formerly with Ringling-Barnum. Mitchell is a graduate of the RB clown college and Ballentine is the son of Bill Ballentine, director of Clown College. Young Ballentine is talented, hardworking and professional. He does stilt walking in the grand entry, several walkarounds and takes part in the gags, and does bally and eats fire in the side show.

"General manager Hall is no circus traditionalist. He has more ideas coming up, in addition to the round tent. He is working on a new design for seat wagons that are more functional than any in the past and would only require two men to operate.

"In another departure from tradition, the show will be playing its summer dates with performances at 6 and 8 p.m. 'We get the families, with the father, at the six o'clock show,' said Hall. 'The old times of 2 and 8 just do not fit now.'

"Big show gate prices are \$1 and \$2 advance and \$1.50 and \$2.50 on the lot. Programs are sold for \$1 as patrons enter the tent, a color book pitch is made for 50 cents and balloons are sold for 50 cents.

No high pressure is used for any sales. Also, there are no reserved seats in the big top.

"Stu Miller again has the side show. His wife, Sara Diaz, handles snakes; her sisters, Letica and Andrea perform as electric women and in a blade box; Ballentine is the fire eater and Miller does Punch

and magic. Side show is 50 cents with a pitch made for magic novelties at 25 cents.

"Animals in the tent include the show's four large elephants, seven baby elephants, llama, camel, zebra, donkey, five horses, three ponies, one lion, jaguar, three baboons, five monkeys and the seven lions used in the cage act.

"One of the show's two baby African elephants was lost in the Pennsylvania floods last year and an older elephant died in winter quarters. Two baby Asian elephants were added to the herd.

"In addition to the clowning, the show has several good traditional acts, some are outstanding. The Fernandez family presents a very good high wire act, but is weak with their flying act. Their featured flyer, a girl, left the act just prior to opening. Manuel Ruffin does a commendable job with the older elephants but handling of the baby elephants lacks the finesse of John Herriott, who handled them last season.

"Margaret and Maureen McGuire's dove act was well received, especially by the youngsters. The Estrada perch act is better than average and the four Droguettes present very good juggling and high ladder balancing act. For the low admission price, Hoxie Bros. is a bargain.

"The staff includes: Hoxie and Betty Tucker, owners; John R. Hall, general manager; C. J. Matchett, superintendent; John Lewis and Mike McGuire, administrative assistants; Robert Mitchell, ringmaster; King Charles Weathersby, band leader; Al Meredith, Jim Raab, Ron Bacon, Mac Bradley, Pete Pepke, Mearl Johnson Associates and KLD Enterprises, area representatives. Jim Bartuski, advertising manager; Stu Miller, side show manager; Pete Cristiani, concession manager; Manuel Ruffin, canvas superintendent; Oscar Grissett, transportation superintendent; Jim Hodges, purchasing agent; Jim Aucott, front door superintendent; Mike Hill and Jose Diaz, electricians."

The 1973 performance included:

1. Journey thru Joyland, grand entry.
2. Prince Bogino (Manuel Ruffin) lions, did not play all dates.

3. Chela Diaz, trapeze with four on ladders.

4. Color book pitch.

5. Fernandez and Estrada troupes, acrobatics.

6. Baby elephants, worked by Joe Horwath and wife.

7. Diaz sisters and Droguettes, juggling.

8. McGuire sisters, doves, and liberty horses worked by Joe Horwath.

9. Alfonso Troupe (Fernandez) high wire.

10. Diaz sisters, unicycle in two rings and Estrada family, risley.

11. Clowns.

12. Tahitian Twirl, Hawaiian theme web act with five girls.

13. Clowns.

14. Estradas, high perch and Droguettes, high ladder.

15. Sara Diaz Miller, hair hang.

16. Clowns.

17. Elephants, worked by Manuel Ruffin.

18. Flying Fernandez trapeze.

Hoxie played West Virginia, Ohio and Michigan. East Chicago, Illinois was played on May 28. Milwaukee, Wisconsin was a two day stand on June 2 and 3. The show headed east back through Ohio and into Pennsylvania and New Jersey.

During the 1973 season Hall felt that the round tent could be improved and asked Leaf Tent and Sail Co. for a quotation on a different big top. On August 29 Leif Osmundsen wrote to Hall: "This is the only way I can see to make the top the way you want it, with two poles, but I don't like it. All the quarter poles would be different lengths. I think a regular tent with one middle and two ends would be best, or else a European tent with four center poles.

"It doesn't make any difference to me John, but what knowledge and experience I have, I have observed through the years that people still like the conventional tent with three rings, but as you know I am always ready to try a new idea, and if you have others, let me know.

"The price for a 100 foot top with side wall, at today's canvas price would be \$10,244.53."

The two pole big top suggested by Osmundsen was later used by the Hoxie show.

Gordon Carver visited the show in Ocean City, New Jersey on August 7 and made this list of the mororized equipment:

1. Straight flat bed, water wagon.
2. Trailer, wardrobe and sleeper.
3. Semi, sleeper.
4. Large trailer, sleeper.
5. Semi, seats and props.
6. Straight truck, big top canvas.
7. Semi, seat wagon and props.
8. Semi, seat wagon and props.

9. Semi, cookhouse.
10. Trailer, flatbed carryall for lift truck.
11. Straight truck, stake driver.
12. Semi, light plant and ecectrica.
13. Semi, cage and side show canvas.
14. Semi, horses, side show banners on one side.
15. Semi, baby elephants, side show banners on one side.
16. Semi, midway concession stand.
17. Trailer, office-ticket wagon.
18. Sound truck.

Carver noted that the side show top was a 60 with two 30 foot middles. The third tent on the lot was 20 by 40 dining top.

After the New Jersey stands a three day engagement was played in Columbia, Maryland on September 21 to 23. Hoxie closed the regular season on October 18 at Elgin Air Force Base, Florida.

The show received additional publicity with a five page spread in the October issue of *GO*, a Goodyear tire dealer magazine.

A short winter tour of Florida opened at Fort Myers on December 7 and closed in Sarasota on December 6.

In August John Lewis dissolved his partnership with Jim Silverlake in the Lewis Bros. Circus. Lewis said he would return to Hoxie Bros. as assistant manager. Early in November it was announced that Lewis and Tucker would tour Lewis Bros. Circus in 1974 as a joint venture. The new show was to have an 80 foot big top with three 30s, accommodating about 1,800. Tucker was framing the show at his winter quarters in Miami.

1974

The January 5 *Amusement Business* announced that Bob Gibbs would tour with the new Hoxie-Lewis tented circus in 1974 with his thirty-seven animals. Gibbs was to present six acts with his three elephants eight mules, eight ponies, seven

Lucio Cristiani on Hoxie Bros. in 1974. John Goodall photo.



llamas, a camel and ten dogs. The show was to be the Circus Fans Association convention circus in Springfield, Ohio.

In 1974 there was concern about an energy shortage. Harry McLaughlin had written John Hall asking how the Hoxie show was going to cope with the problem. Hall wrote McLaughlin on February 16 saying: "At the present time, we will fill all of our dates. The real answer to that can not be given until the end of the season. We have not changed our booking plans because of the energy crisis and will play just as many weeks as ever. We have attempted, when we can, to keep the jumps short.

"To show our confidence in our ability to play our dates, we are touring two circuses this year for the first time, Hoxie Bros. Circus and Lewis Bros. Circus. Hoxie Bros. Circus will be as large as ever, however, we have cut nine trucks from our 1973 truck list. Lewis Bros. will travel on six show owned trucks, so we are putting out two circuses on less show owned trucks than one circus in 1973. However, when you consider the number of private trucks and trailers required for two circuses, the total number of vehicles will be up in 1974.

"I think the energy crisis will help show attendance. We have kept our prices low for both shows for 1974, and I think our low prices and the energy crisis will increase our attendance in 1974. We are not staying away from any of our usual territory. We had 3 seat trucks on the show last year. They did not work very well, so we have built all new 14 high bleacher seating for 1974. These load on one truck, and will seat more than we seated in 1973. We have never used reserved seats. We do not face any cancellations from sponsors because of the energy crisis. Our

ticket prices are always very low. We increased our advance children's ticket 25¢ over last year. This is our only increase in price. Our expenses have to be up. The country is in an economy mood, and a nostalgic mood. We feel that they will like our old-fashioned tent circus with old fashioned prices."

Mearl Johnson booked a nine day



The Hoxie Bros. light plant semi in 1974. Al Conover photo.

winter tour for the show. Sarasota on January 6 was biggest day of the tour. Johnson also booked about seventy-five dates on the regular tour.

Tucker bought two additional lions and a camel while the show was in Sarasota. An African elephant was added bring the herd to eleven. A dozen horses and ponies were also purchased.

There were significant changes in the 1974 performance. Junior Ruffin left the show just before the opening. Bert Pettus joined on short notice to handle the elephants. Gilda Cristiani's uncaged leopards were brought on to replace the wild animal act that had been worked by Ruffin.

Fred Powledge, who had written an article on the Hoxie show in the April 1973 *Playboy*, arrived in winter quarters shortly before opening day. He remained on the show during the first few weeks gathering material for a book about the show. His book, *Mud Show, A Circus Season*, published in 1975, told the inside story of the trials and tribulations of a truck circus traveling in America. The book provides profiles of management and working men known only as Okeechobee, Gypsy Red, Superchicken and Stash.

The show opened in Sweetwater, Florida on March 21. The lot was poor, covered with coral that tore the canvas as it was being spooled at last year's date. The second day's town was Sunrise. One of the Murillos fell during the high wire act. The show moved north through Florida to Georgia, South and North Carolina, Virginia and West Virginia. It entered Ohio at Cambridge on May 1.

Murray Powers visited the show early in season and provided this report in the May 11 *Amusement Business*: "Back under its blue and white round big top, introduced last year and still looking good, Hoxie Bros. Circus was tightening its show the first week out. Two events forced changes in the program—Manuel Ruffin, who as Prince Bogino worked the cat and elephant acts and served as big top boss, left the show shortly before it opened to join Circus Vargas. As a result, Hoxie this year is not touring its caged



Lewis Bros. Circus ticket wagon in 1974. Pfenig Archives.

wild animal act. Also, Louis Murillo fell when the wire on his motorcycle act snapped, and he was put in the hospital.

"Ruffin, also a master truck mechanic, is assisting Harry Thomas' new eight tiger cage act, on the Vargas show. Veteran elephant man Bert Pettus came out of a short Texas retirement to handle the Hoxie elephants and ponies. He had been with Hubert Castle for 10 years. The Medro Family was brought on to fill the gap left by Murillo's accident.

"The wild animal spot is being filled by Gilda Cristiani with an uncaged leopard act.

"The show continues to operate in the closely-knit three rings. All new seats, 14 high, have been built and John R. Hall, general manager, says about 3,000 can be seated. Instead of 24 trucks the show is moving on 17 this year. Three sleepers have been eliminated. These were used for some of the Mexican family acts last year. This year's performance, says Hall, is made up performers from the U.S.

"As usual the show has no reserved seats and prices are \$2 for adults and \$1 for children in advance sales, with show-day prices 50 cents higher.

"Johnny Walker, concessions manager, was handling the big top after Ruffin left. King Charles still has the band, a five piece combo with two trumpets, sax, tuba and drums.

"This year's Hoxie show is basically a family production with the Fornasari, Lucio Cristiani and Medro families; Bert and Marie Pettus; the McGuire sisters and Phil Chandler, ringmaster, and his wife. One of the strong points again is the herd of ten elephants, six of them babies.

"The program opens with a spec, 'Happiness is a Circus,' featuring all performers and animals. There are no clowns with the show, except where performers wear clown costumes as part of their act.

"The program was:

"1. Spec.

"2. Fornasari and Cristianis on trampolines.

"3. McGuire Sisters (Margaret McGuire

and Maureen Young) and Linda Chandler, aerialists.

"4. Elephant kindergarten with Bert Pettus.

"5. Alfredo Medros and his dogs; Anita Fornasari, Signor Bennie and Signor Henry, foot juggling.

"6. Murillos, high wire.

"7. Phil Chandler and Linda, magic act, locked trunk.

"8. Dino and Carl Medro, head balancing.

"9. Bert Pettus with ponies.

"10. Linda Chandler and the McGuire Sisters, swinging ladders.

"11. Gilda Cristiani's uncaged leopards.

"12. Fornasari family musical clowns.

"13. McGuire sisters, bird fantasy.

"14. Riding Cristianis, featuring Lucio.

"15. Medro brothers, balancing, featuring Dino's one finger stand.

"16. Bert Pettus and the Hoxie elephants.

"The staff includes: Hoxie and Betty Tucker, owners; John Hall, general manager; Bill Hill, manager; Mike McGuire, office manager; Lisa Hall, big top tickets; Phil Chandler, ringmaster and side show; King Charles, bandleader; Al Meredith, Jim Raab, Ron Bacon, Pete Pepke, Mearl Johnson Associates and KLD Enterprises, area representatives; Johnny Walker, concessions and big top canvas boss; Robert Flogg and Paul Wells, mechanics; Jim Hodges, purchasing agent; Jim Aucott, front door superintendent and Mike Hill, electrician."

The May 18 *Amusement Business* provided this report on Tucker's number two show: "The expanded Lewis Bros. Circus has done well on its route upcountry from Florida, and moved from the Carolinas into Kentucky as April ended.

"In Mountain City, Georgia the show settled on a pasture in a town of 157 people. but with a passel of sponsors. They used the Lions Clubs of Clayton, Mountain City, Dillard and Tiger, Georgia and Otto, Highlands and Sky Valley, North Carolina.

"What a job on the tickets! Two full houses, with straw down at the 6 p.m. performance and an overflow at 8 p.m. It had been that way since leaving Florida, personnel reported.

"The circus is a

winner so far, for John Lewis and his patron Hoxie Tucker. Pete Cristiani is nominally manager and, handles the front and concession end. Under the 80 foot big top Bobby Gibbs has his hands full and is aided by his long time elephant boss Steve Patton in holding the performance together.

"Gibbs is announcer, chief performer, performance director—you name it. It all comes off in 1 hour, 45 minutes, no intermission. Circus coloring book pitch is allowed five minutes. Gary Henry dealt 75 of them at 50 cents at the first performance.

"The equipment is all freshly painted with plenty of orange and dark blue lettering. Seating seems ample—no seat wagons or reserves.

"Front end has Gibbs' three riding elephants, Brahma bull, and big snakes. Novelties were not operated for lack of a good manager at this department. A new tent for the elephants and baby bull were delivered in Anderson, South Carolina.

"Back lot has plenty of animals staked out around the cookhouse: two jackasses, six unbroken llamas, two horses (not working), eight ponies, six baby white mules, a camel, five performing dogs, and Gary Henry's three horses.

"Music combo is strong, featuring Freddy Kay on organ, and Joe Eddie on drums. Eddie also helps with the announcing and ringmaster duties, to keep Gibbs from running off 30 pounds hustling between center ring and the microphone.

"It's a one-ring show and a good one, with a few solid groups handling the entire performance is typical of well-run, compact tent shows.

"Between performances, and earlier in the day, elephant rides are offered for 50 cents. Front end shows are a quarter and the Zerbinis operate photo on an elephant for \$1. Big show tickets at the gate are \$2 and \$1.50; in advance (from sponsor)."

The performance, in addition to Gibbs' acts, included Gary Henry, dogs and rid-

Lewis Bros. Circus in 1974. Fred Pfenig photo.



ing act; Zerbini, tetterboard and comedy tables; and Miss Souren, trapeze.

The Hoxie show played several dates in Michigan and entered Wisconsin for Mearl Johnson dates at Burlington on May 30. The show cut through Indiana and Ohio and went into Pennsylvania where it stayed until July 25. A long string of the regular New Jersey dates were then played through September 30. It moved south quickly and closed in Valdosta, Georgia on October 12.

1975

During the winter of 1974-1975 Tucker gave serious thought to another project. He planned to establish an attraction in Kissimme, Florida to be called Hoxie Bros. Old Time Circusland. He planned to use real estate he owned in Kissimme. The park was never opened, but a letterhead was printed. A concession trailer on the show in 1975 carried the Hoxie Bros. Circus Land title.

The 1975 season saw some new faces on the Hoxie show. John Herriott returned as performance director. Brad Turner took over the band and Jim Silverlake came on as general superintendent. Roger Boyd, Jr. hired on as side show manager.

The show bought a new two pole big top and went to a one ring format. A large mobile home trailer was converted into a new office-ticket wagon. It was pulled by the pickup truck sound car.

The show opened in Coral Springs, Florida on March 20. and then played a three day stand at the University of Miami.

The April 19 *Amusement Business* reviewed the show: "Hoxie Bros.. Circus, fearing that unemployed auto workers won't have the spending power for frills, has tentatively cut Michigan off this year's schedule.

"As the show enters its 32nd season, however, general manager John Hall is not pessimistic about the rest of the regular route, which runs along the eastern seaboard and into parts of the midwest.

"Circuses, fairs and carnivals have done very well so far this season," Hall says. Movies have done well. People are spending their money on entertainment more than ever.

"Hall's outlook is reinforced by advance sales, which, he says, have been up over last year.

"And this year the show will probably stay out past last year's October 12 closing date. We feel there are the available towns, and last year we were associated with Mearl Johnson who booked our southern dates. We're not with him this year so we will book our own dates and more of them.

"Hall adds that there is a tendency to play a little larger towns this season, with new dates including Columbus, Ohio and Indianapolis, Indiana and a return to Philadelphia, Pennsylvania, and Baltimore, Maryland.

"The show was visited by AB on its second day of the season at the

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\$1.50 BUY TICKETS NOW FROM \$2.00

WASHINGTON HOTEL & ROTARY CLUB MEN

\$1.75 CIRCUS DAY PRICES \$2.50

NO RESERVED SEATS

Ads for both of Tucker's shows appeared side by side in a Pennsylvania newspaper in 1975. Pfening Archive.

University of Miami campus in Coral Gables, Florida March 21-23.

"The biggest change was a switch from the three ring format to one ring, a move made because of public demand. We asked the people if they like one ring. On a conservative estimate you would think 95 percent preferred it. The whole idea is to please the people.

"For the third consecutive year, the show is playing under a round tent, which Hall says is a trifle smaller than the 160-foot diameter canvas used the year before.

"It cost \$40,000 and was manufactured by the Leaf Tent and Awning Company, Sarasota, Florida. It features a European-style back door, which has a considerable overhang to protect performers from rain.

"The tent is supported by two center poles and two rows of quarter poles and can seat 2,500 persons on wooden bleachers. There are no reserved seating and admission is \$3 for adults and \$1.50 for children.

"Over here we have guts to try new things. You have to be in touch

HOXIE BROS.

OLD TIME BIG TOP

CIRCUS

AMERICA'S GREATEST BIG TOP CIRCUS UNDER WORLD'S LARGEST ROUND TENT

READING

MONDAY 14

JULY

6 & 8 P.M.

7th & Penn Sts.

\$1.75 \$2.50

BUY TICKETS NOW FROM POMEROYS

* Ticket Booth—4th & Penn

\$2.00 CIRCUS DAY \$3.00

NO RESERVED SEATS

with the pulse of the people.'

"Eighteen show owned trucks move the show, including a recently purchased 2,000 gallon gasoline tanker. Electrical power is supplied by two 100 KW plants.

"Manpower is being supplied by 100 persons, which includes 30 performers. Finding help has been the least of Hall's problems. 'It's always been a problem until this year,' he says. 'We're turning guys away.'

"This year's program runs about an hour and a half long. Performers include the John Herriott family with dogs, horses and elephants; the Diaz sisters, juggling; Miguel Ayala, tight rope; the Rosales, foot juggling, trapeze; Margarita Michelle, hair hang; Zoeanna Henry, Roman riding; Gary Henry, producing clown, and Phil Chandler, ringmaster and illusions.

"There are neither flying nor caged cat acts, the results of a tight budget, Hall says. There are ten elephants.

"The side show is being run by Roger Boyd, Jr., formerly with the Clyde Beatty-Cole Bros. Circus. It features the 38 inch tall woman Princess Margaret Ann, and The Baron who doubles as a sword swallower and fire eater.

"The show's staff includes: Hoxie and Betty Tucker, owners; John Herriott, performance director; Brad Turner, band leader; Jim Silverlake, superintendent; Mike McGuire, office manager; Charles Schlarbaum, musical arranger; Lloyd and Celia Guida, advertising managers; Johnny Walker, concession manager; Robert Fogg, transportation; Arnold Friedman, public relations; Jim Hodges, purchasing agent; Jim Aucott, front door superintendent; Jose Diaz and Hugh Wilson, electricians.

"Tucker also owns the Lewis Bros. Circus, which opens April 21 in Baxter, Georgia, with Jim Bass as general manager."

Hoxie Bros. gasoline truck in 1975. Charles DeWein photo.





The John Herriott family on Hoxie Bros. in 1975. Fred Pfening photo.

On March 31 a new elephant truck was bought in St. Augustine, Florida. There were eight elephants on the show handled by Ron Dyer: Sue, Hazel, Bonnie, Janet, Stacy, Kelly, Hoxie (male African) and Irene. Other animals included nine ponies, three mules, a donkey, a camel, a goat, a yak and a four cage truck with a lion, monkeys and a baboon.

Less than a month after opening the show entered Kentucky at Middleboro and was in Ironton, Ohio on May 2. The side show tent blew down in Willard, Ohio on June 1. Indiana and Illinois followed with the show popping into Wisconsin for two dates at Delavan and Sun Prairie.

Amusement Business correspondent Art Speltz visited the show in Delavan and his report appeared in the August 16 issue: "Hoxie Bros. Circus is not the first tenter that has tried to bring its cost of operation down by watching its daily nut. While some shows have gone overboard and made cuts which make it very obvi-

ous to the public that the circus has come upon hard times, this is not the case with the Hoxie Tucker operation.

"At Delavan, Wisconsin, where Tucker set up his one-ring circus in the city park, under the auspices of the local Bicentennial Committee, all aspects of the 1975 edition smacked of life, fresh paint and

cheerfulness.

"The dominant feature of the show is its new 150 foot round big top, from Leaf Tent & Awning of Sarasota, Florida. The new top, which is white with blue stripes with red trim, is majestic. Its two center poles are each topped with a flag. The new sidewall is blue and white. Inside, there are two metal center poles, eight long metal quarter poles and 16 short metal quarter poles. All side poles are wooden.

"Lighting in the tent is above average, with a four-light chandelier near each center pole and four banks of tripe quartz lights suspended around the upper perimeter of the tent near the quarter pole exit holes. The quartz lights are controlled from a panel near the ring curb.

"Seating is fourteen high wooden bleachers. There are no reserved seats or starbacks. This seems to make many friends for the circus. One full size wood-

Aerial view of Hoxie Bros. Circus in 1975. Seven of the show's elephants are at lower center. Charles DeWein collection.



Zoeanna Henry, Roman rider, on Hoxie in 1975. Charles DeWein photo.

en red and white ring curb is the center of attention in the tent.

"The Hoxie show does not carry the costly acts it did a few years back. Instead, it has settled on a basic lineup of attractions which heavily features the John Herriott family in such displays as horses, dogs and elephants, plus other acts, including Phil Chandler's illusion act. Chandler also serves as ringmaster.

"Music is provided by a four piece band consisting of a drummer, organist and two trumpets. Band is perched atop a semi trailer which hauls most of the bleachers and wardrobe. Unit doubles as a dressing room for performers.

"Hoxie Bros. Circus moves on ten semis and eight straight rigs. The show's red, white and blue gas truck is a dollar-saver as well as a conversation piece for the towners. The circus also uses a sound truck which cruises local streets throughout the day.

"All trucks and semis are in excellent shape and are of a recent vintage. Roger Boyd, well known painter on the Beatty show, spent the winter going over the Hoxie units from stem to stern. The ever popular Hoxie Bros. purple color scheme still covers all rolling stock, but with some great artwork by Boyd, especially on the show's office semi, Hoxie Bros. has to be one of the best painted truck shows ever to tour.

"The midway is circus all the way. At the head of the midway on the left is the live elephant ride



Highly decorated truck on Lewis Bros. in 1975. Pfening Archives.

which has enjoyed good response all along the route. Next are a novelty trailer and the show's ticket wagon, which stresses prices of \$2 for kids and \$3 for adults, with no reserved seats. The blue marquee is lettered with a red 'MAIN ENTRANCE' banner. It also looks new and is topped with a red, white and blue pennants.

"The right side of the midway features the combination side show and menagerie. The tent looks like the one which was first used in 1973 when the original three ring round top was ordered. The menagerie tent is in fairly good shape, but does not have the bright appearance that the big top displays.

"Inside are features such a fire eater, sword swallower, electric girl, rubber skinned person, magic act and Princess Margaret Ann, smallest lady. Also, there is a semi with three cages of wild animals, plus eight elephants, three large bulls and five babies. Reportedly, the balance of the herd is on Lewis Bros. Circus this season. A camel, donkey and ponies round out the animals in the annex. [An earlier report stated there were ten elephants on the show.]

"The menagerie side show is fronted by two semis which state: 'Hoxie Bros. Side Show and Zoo.' Semis are painted white on the upper half and purple on the lower half, with Hoxie Bros. Circus lettered in red and side show and zoo in yellow. Each trailer is topped with five red, white and blue flags. Two ticket boxes flank a small stage at the entrance to the show.

"Also on the midway are two center stands, one featuring cotton candy, and the other novelties, and a trailer-mounted food concession. All stands are clean and look like they could easily pass the most stringent health department inspection.

"Hoxie Bros. carries a cook tent and a kitchen semi resplendent with painted clowns wearing chefs hats. Comments on the quantity and quality of the food served in the cookhouse are most complimentary.

"Morale on the show seems good.

Workers are present in fairly good numbers. With the smaller tent and fewer major trappings, the show has been able to cut down on trucks and drivers. The show is blessed with some talented foremen and when Tucker is visiting his other circus, the show operates smoothly."

Hoxie played Waukesha, Wisconsin on May 25. John Goodall visited the show there and made this inventory of the motorized equipment:

1. Semi. Carried 8 ponies, a donkey, 3 mules, a camel, a yak, a goat and 5 baby elephants. One side painted as side show banners.
2. Semi. Carried 3 elephants. One side painted as side show banners.
3. Semi. Side show top, poles and props.
4. Two wheeled trailer. Side show sleeper.
5. Metro van. Sound truck.
6. Semi. Light plant and electrical.
7. Straight truck. Stake driver.
8. Semi. Cookhouse.
9. Semi. Sleeper for butchers and working men.
10. Semi. Poles and seats.
11. Two wheeled trailer. Carried fork lift.
12. Semi. Stringers, plus wardrobe in front and props in back.
13. Semi. Office and ticket wagon.
14. Two wheeled trailer. Concession stock truck.
15. Straight truck. Snake pit show.
16. Straight truck. Gas truck.
17. Pickup truck.
18. Straight truck. Big top canvas spool.
19. Semi. Mechanics truck.
20. Straight truck. Water wagon.

In five days the show cut back through Illinois and Indiana to play a additional stands in Ohio and West Virginia. From June 23 to September 26 the show played its standard Pennsylvania and New Jersey route. It closed on October 13 in Milledgeville, Georgia, a town usually quar-

ter houses at both shows. Some of the acts then joined the Beatty-Cole show to finish the season.

1976

During the mid-1970s Hoxie Tucker sprung several surprises on the circus world. He did it again in 1976 by booking two special animal attractions. Bob and Mae Noel of Tarpon Springs, Florida provided the connection to display gorillas on both Hoxie Bros. and Hoxie's Great American, the renamed Lewis unit. Two former Ringling-Barnum air conditioned cages were leased from the Noels.

The older and larger cage was placed on the Hoxie show. This was the original Garguanta cage built in 1938. It had been used on Ringling through the 1942 season, and again from 1948 to 1952. In 1957 it was converted to a semi-trailer and used each spring in Madison Square Garden, making the trip from Florida by highway. The cage was used in New York through the 1961 season. In 1964 gorillas were displayed in the cage at John Ringling North's Continental Circus at the New York World's fair. After 1964 the cage remained in Venice until it was purchased by Bob Noel. Noel delivered Garguanta's cage to the Hoxie winter quarters in December of 1975. Considerable rebuilding was done there to prepare it for day to day movement with the show. Tucker nostalgically numbered it 98, the number it carried on the Ringling show for years. Tucker bought a long chassis International tractor to pull the cage. A generator was installed on the tractor to provide power for the air conditioner in the cage.

The second cage from Noel was placed on the Great American show. This air conditioned stainless steel semi-trailer was built for Ringling-Barnum in 1965 by G & G Metals. The big show replaced the 1938 Garguanta cage with this unit. The new cage appeared with Ringling-Barnum at Madison Square Garden in 1965. In 1966 it traveled overland with Ringling as a pit

The original Garguanta cage on Hoxie Bros. in 1976. John Goodall photo.



show. Sometime later both cages were moved to the Noel chimp farm in Tarpon Springs.

The Garguanta cage was with Hoxie Bros. in 1976 and 1977. The 1965 stainless cage was on Great American only during the 1976 tour.

Tucker secured a nine year old male gorilla, named Gory, from Bobby Berosini. His name was changed to Mongo and he was placed in the old Garguanta cage on the Hoxie show.

A second Gorilla was leased from Ringling-Barnum. This one was named Mickey on the Ringling show and became Kong when on Great American.

Seventeen year old Michael Cecere arrived at the Hoxie quarters in December of 1974. From an early age he had looked forward to becoming a wild animal trainer. After graduating from high school he went to work for John Cuneo as an animal hand on Shrine dates. Cecere later moved to a game farm in Niagara Falls, Ontario working as an assistant to the elephant boss. While there he spent a lot of time observing the breaking and training of wild animals. The young man was told to go to a "mud show" if he really wanted to learn how to train cats.

Tucker told him he could join out as an elephant hand, but what he really needed was a lion trainer. Although the show no longer had the lions worked by Junior Ruffin, the arena, props and cage truck remained. Six other lions had been left at the quarters and a trainer was needed. Cecere went to work with help from Dave Hoover. Hoover also loaned six small shifting cages. By opening day April 22, 1976 a lion act was put together. Cecere was listed in the program as the "world's youngest lion trainer."

Amusement Business reporter Hank Greenberg provided this report appearing in the January 17, 1976 issue: "If he wanted, 65 year old Hoxie Tucker could take his two traveling circuses and combine them into what could easily be the country's largest tented show. He has no intentions of doing that.

"No, he says, his two shows are already larger than he ever wanted and they give him more headaches than he needs.

"With more than 50 years of show business behind him, he isn't about to back out now.

"He has renamed the Lewis Bros. Circus, a show he acquired several years ago, to Hoxie's Great American Circus.

"He has also purchased a gorilla for the side show in the Hoxie Bros. Circus, and



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Hoxie Bros. Circus newspaper ad used in 1976. Pfening Archives.

is negotiating to buy another one for the side show of the Great American Circus.

"Hoxie Bros. Circus general manager John Hall says bookings for next season for both shows are looking good. AB visited the Hoxie winter quarters on the outskirts of Miami.

"Hall said business was fair during the 1975 season. 'It was off some. Less people were showing up. We're not complaining but that wasn't our best year

"The weather was the worst I've ever seen in the ten years I've been here. I think, that for shows in general, there were more blowdowns than I've ever heard of.'

"It was a clear morning on June 5 in Willard, Ohio when the wind hit the Hox-

Hoxie Bros. Circus big top in 1976. Joe Bradbury photo.



ie lot, tearing down everything but the big top. It was the show's only blowdown of the season.

"Show opened in South Florida in March and played nearly 200 dates, missing none, until it closed on October 13 in Milledgeville, Georgia.

"We planned to stay out longer, but we had so much competition in the south, we closed a week early,' Hall says. 'There were too many stage shows and phone bookings. Also, you've got to work around fairs. It was a squeeze for good dates.'

"Next season the show will use the same 140 foot diameter round tent it used last year. It will also go with a one-ring format for the second consecutive year.

"It was a big hit last year,' Hall says. 'Everybody was pleased with it.'

"Help has been no problem. The show employs 100 people during the regular season and 16 at winter quarters. 'Every year I've been with the circus, help was our major problem,' Hall said. 'This time, at many spots, we were turning people away and we had a better quality and they stayed longer.'

"The side show will be managed by Roger Boyd, Jr. for the second straight year and the gorilla will be the feature. Hoxie wouldn't say where he got it, or how much he paid for it. He did say though that it will use the same glass enclosed cage once used by Ringling-Barnum's gorilla.

"Side show tent measures 60 by 230 feet. Acts from last year will return, including Margaret Ann, midget; and the Baron, sword swallower.

"There will be several acts returning to the circus, including the four Diaz Sisters, unicycle and juggling; Gary Henry, producing clown; his wife Zoeanna, Roman riding. 'She's going to try to ride three horses for the first time in a tented circus in 20 years,' Hall said.

"Phil Chandler will return as the ringmaster. Albert Zoppe has been signed with dogs, single lion and bareback act. Show is negotiating for flying and high wire acts.

"As far as publicity, show had its share.

Mud Show: A Circus Season, by Fred Powledge, was published by Harcourt Brace Javanovich. It was released several months ago and has received good reviews in several large northern newspapers.

"After the season closed one of the show's elephants made the Miami newspapers and the UPI national wire service after it got loose during an elephant show for senior citizens.

"It ran down several streets in Miami and kicked out a front window in the Miami Board of Realtors office. Several weeks later the board made the elephant an honorary member.

"The show owns ten elephants, including an African.

"Hoxie Tucker is cashing in on the bicentennial celebration like most other showmen.

"Show has ordered a new red, white and blue tent from the Leaf Tent and Sail Company in Sarasota for \$19,200, and a new side show tent for \$9,600. 'I'm looking for an angel to borrow the money from,' Tucker said.

"The new big top, which measures 80 by 160 feet, will seat 1800, a 500 seat increase over the old tent. It will feature three middle poles, one ring and two stages.

"The Great American Circus will open in mid-March in South Florida. It will play in the same states as the Hoxie Bros. show. All dates will be sponsored. As with the Hoxie show, last season was hurt by bad weather. 'It was as bad as I ever saw it,' Tucker said.

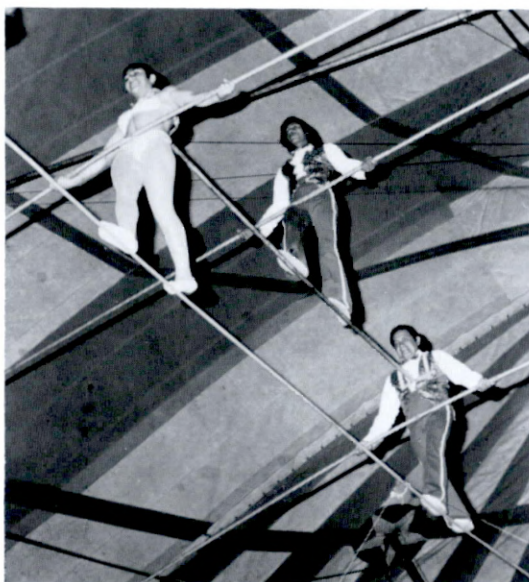
"The show suffered two blowdowns. One was in its winter quarters which were in Orlando. The big top was slightly damaged on July 9, in Christana, Pennsylvania the big top was picked up and thrown by a tornado. It received heavy damage. One of the three middle poles was broken and couldn't be used for the remainder of the season.

"In Kentucky when the show was traveling to Hazard, a road washed out and several trucks crashed over the side of a mountain. 'Put seven in the hospital. One's still there,' said Tucker. 'Destroyed the equipment. Just had to buy brand new ones on the spot. Didn't have time to dicker.'

"The stuff that went over the mountain I sold to a man for \$300 and he charged me \$400 for the welding he did that night. We got into Hazard and did a show and had a good crowd.' The show had to sidewall for several days.

"The Great American Circus has probably the only hydraulic spool truck in the business. Tucker bought it at the beginning of last season from the Florida Power & Light Company. It had been a line truck. It was converted to handle one spool. A second spool is being added.

"Only several acts have been booked so far, including the Billy Gunga Family, rolling globes, chair balancing and



The Cortez high wire act on Hoxie Bros. in 1976. Charles DeWein photo.

glass balancing. Charles Moyer will lead the band (three pieces) and manage the side show. Side show tent measures 60 by 90 feet.

"Out front, the show will feature a lifeless Himalayan Monster. Tucker said it's so popular that last season 'some people asked for that.'

"Show's trucks will be painted red, white and blue. Power is supplied by two 75 KW generators on the small circus and two 100 KW on the larger one.

"Costumes for both shows are being made by Betty Tucker."

The two pole 150 foot big top, new in 1975, was again used. The side show top was a 60 with three 30s. The two well decorated elephant semis served as the annex banner line. A long tandem-wheeled semi-trailer was built to carry the three wild animal act cages and another small

The air conditioned gorilla cage on Great American in 1976. Pfening Archives.



wagon for the arena. A compartment in the front held a freezer and props.

David Mobbs joined as marketing director. Fred Kitchen was signed as band leader. George Hodgdon, veteran Mills Bros. office man, joined as office manager. Jim Silverlake was general superintendent and elephant boss. John Walker was boss canvasman and concession manager. The performance again included a wild animal act, presented by teenager Michael Cecere. Other new acts included Bradd and Sheilla Frank, roping and manege horses; the Cortez troupe high wire and flying trapeze. Gary and Zoeanna Henry returned. Gary clowning and presented his comedy car. His wife did Roman riding. The Diaz sisters doing unicycle and juggling also returned. The clowns were Gary Henry, Jesse Linden and Tom "Popcorn" Sink.

The show opened on March 22 in Plantation, Florida. It went into Georgia at Jesup on April 12. By May 3 Hoxie was in Ravenswood, West Virginia. It then crossed the Ohio River and played Marietta, Ohio. Eleven more Buckeye State dates were made, all booked by Ron Bacon.

The show played a few stands in Indiana on the way to Illinois, including a three day stand in Indianapolis on June 6 to 8. The show then turned back east and by late June had entered Pennsylvania.

The Pennsylvania and New Jersey route lasted until September 24. The October 9 *Amusement Business* printed this wrap up on the season: "On the last leg of its thirty-one and a half week season, business for the Hoxie Bros. Big Top Circus is up from 1975, according to John Hall, general manager.

"The economy of the nation is still slow and I think we're still doing better than the whole economy,' he said. 'I can still see people tight with money. They don't spend as much for extras and concessions, and you still may see people back up at the ticket prices.'

"Advance tickets run \$1.75 for children and \$2.75 for adults, while day of show prices are an additional 75 cents.

"Hall said weather has been above average. 'In the first two months there was not a bit of rain. Then we didn't have too much rain until we hit Pennsylvania.'

"The circus began its five week swing through Pennsylvania on June 20 before embarking on its present nine week tour of New Jersey. The Big Top show and the company's smaller unit, Hoxie's Great American Circus,

play a total of more than 100 dates in New Jersey.

"In Sea Girt, New Jersey, the show's performances were cancelled because of Hurricane Belle. The circus was set up a half block from the ocean when hurricane warnings were hoisted, Hall said. The local people told us they have seen waves go over the tops of houses in other hurricanes. We agreed with our sponsor to take the show down and move 30 miles inland."

"Circus resumed its regular route the following day, with tickets from the cancelled date being honored in several towns. Hall reported that more than 1,000 Sea Girt residents used the rain checks.

"Biggest boost for both the [Hoxie] Big Top and Great American shows has been the addition of a gorilla to the side shows.

"Side show tickets on the Big Top show increased 50 cents to \$1 and I think side show attendance has probably doubled," Hall said.

"Managed by Roger Boyd, Jr., the 60 by 150-foot side show features Mongo the Gorilla, obtained from Bob Noel of Tarpon Springs, Florida; Margaret Ann, midget; the Barron, sword swallower and fire eater; eight elephants, two camels, two llamas, one zebra, a yak, donkeys, lions, a bear and baboons. The gorilla on the Hoxie show has been no problem, Hall said. Only problem has been a 17.5 KW generator used to power the cage's air conditioning when the show's main power plants are cut off. 'We had to have a repair man here four or five times,' he said. 'Sometimes we've had to put a fan in there.' The cage is 24 feet long."

"Circus, which will close October 15 in Florida, travels on 20 trucks this year, up three from last year. One circus worker was killed and another critically injured when the show's gas truck ran a stop sign and was hit by a semi-trailer while the moving into Gibson City, Illinois. In another accident the show's assistant mechanic, John Purrier, was injured when a tire he was changing exploded.

"Last year seemed to be a year for blow-downs," Hall said. "This seems to be the year for accidents and deaths." The second day of the season, in Margate, Florida, the show's high wire rigging collapsed, sending twelve spectators to the hospital for minor injuries. Show was on a sandy lot. Earlier that same day, the side show tent blew down. Iron-



Window cards used by Tucker's shows. The two gorilla designs were used in 1976. The center card was used in 1974. Pfening Archives.

ically, on the second day of the season in 1975, several miles from Margate, high wire walker Luis Murillo fell.

"Performers include Michael Cecere, lions; Phil Chandler, ringmaster and illusions; Gary Henry, comic horse; Zoeanna Henry, Roman riding; Jim Silverlake, elephants; Bradd and Sheila Frank, roping and dressage; Cortez Troupe, high wire; Flying Columbians; and Linda Chandler, solo trapeze.

"Staff Includes Hoxie and Betty Tucker, owners; John Hall general manager, Jim Silverlake, superintendent; George Hodgdon, office manager; Joe Eddy Fairchild, bandmaster; David Mobbs, marketing consultant; Celia Guida, advertising manager; Johnny Walker, concession manager; Roger Boyd Jr, side show manager; Gary Henry, producing clown; Jim Hodges, purchasing agent; John Aucott, front door superintendent and Jose Diaz, electrician.

"David Mobbs, director of marketing, told AB the circus is becoming more involved with dates at shopping centers.

"We played at Crystal Point Mall In Crystal Lake, Illinois, May 30-31 to 90 percent capacity for three shows and they were so pleased they booked us into four

Hoxie's Great America Circus midway in 1976. Pfening Archives.

of their malls for next year,' he said.

"Explaining the promotional setup further, Mobbs said, 'The mall promotes us and helps, providing additional promotional money to use in conjunction with their money.' Five per cent of Hoxie's business is now at malls with 95 per cent being sponsored dates, however, two weeks of malls only have been added this season, according to Mobbs. They in-

clude in October, Atlanta (11-13); Dublin, Georgia. (14); Warner Robbins Georgia (15-16); Jacksonville, Florida (18-19); Gainesville, Florida (20); South Daytona Beach, Florida (21); Winter Park, Florida (22-24), and then to winter quarters in South Miami. All the mall dates are new ones."

Hoxie's Great American opened on March 28 in Westchester, Florida. The staff included Bill Hill, manager; John Hall, booking director; Joe Carabetta, office manager; Alberto Zoppe, performance director; John Weathersby, big top boss; Billy Gunga, prop boss and Rene Faucher, cookhouse steward.

The show used a push pole 80 foot big top with two 20s and a 40 foot middles. A hydraulic powered spool carried the big top. The nine high bleachers seated about 2,000.

The performance included Alberto Zoppe, riding act, dog act, liberty ponies and uncaged lion; the Wilson sisters; Billy Gunga, rolling globe, rola-bola and balancing and two elephants presented by Rick Paska.

The side show-menagerie was in a 40 by 80 foot top. There were two other attractions on the midway. A pit show with a front featured Kongo, a second gorilla. There was also snake show on the midway. The show moved on eleven trucks, including seven semis.

The show played a route through Georgia, Alabama, South and North Carolina and West Virginia. It laid off a day to make a big jump from Buena Vista, Vir-

ginia to Penns Grove, New Jersey. In an unusual route the show came back through Pennsylvania to play 19 stands in Ohio and 7 in Indiana. Great America went back to Pennsylvania and West Virginia in August and then played a long string of dates in New Jersey. The show closed in Brookneal, Virginia on October 11.



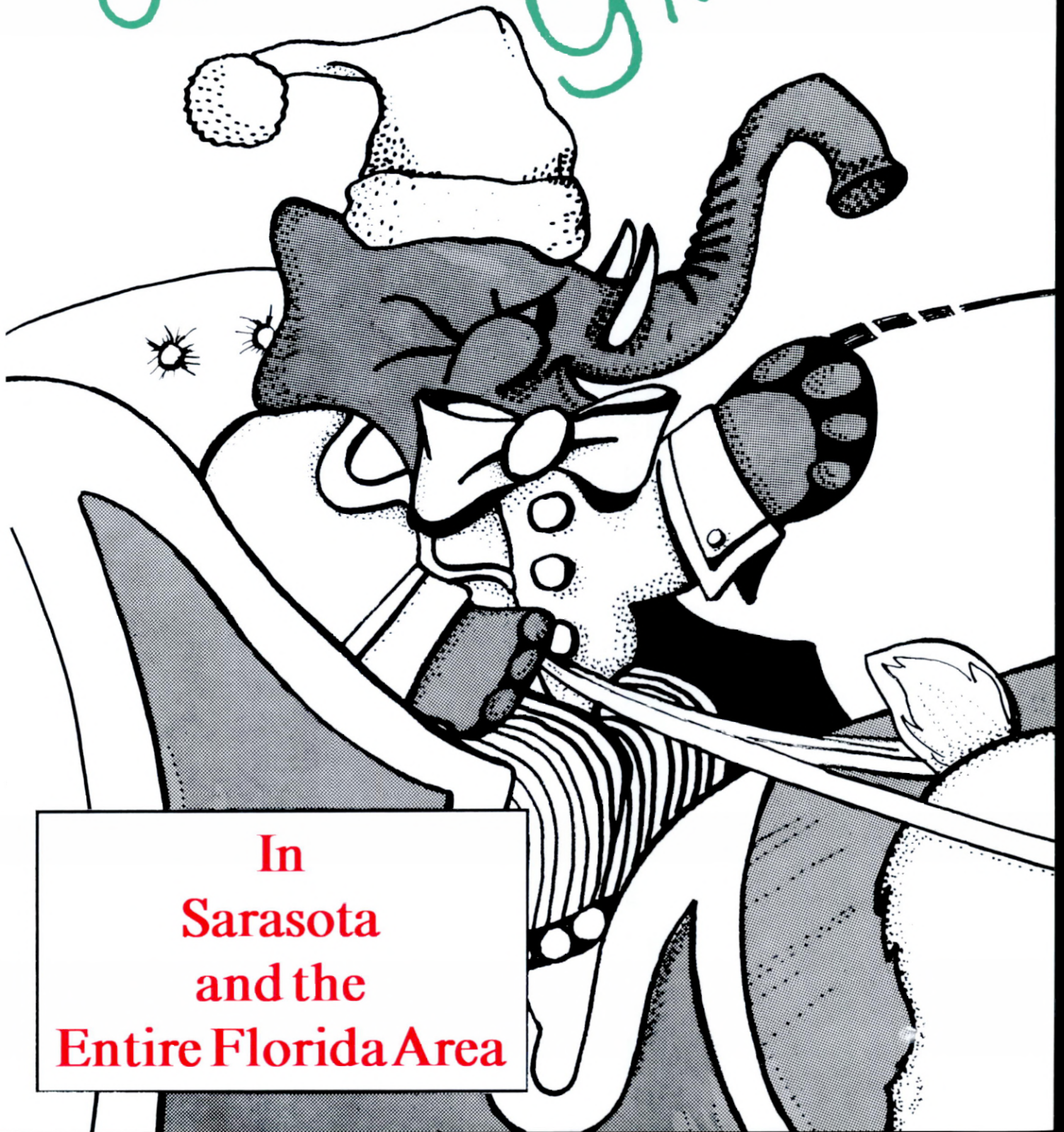


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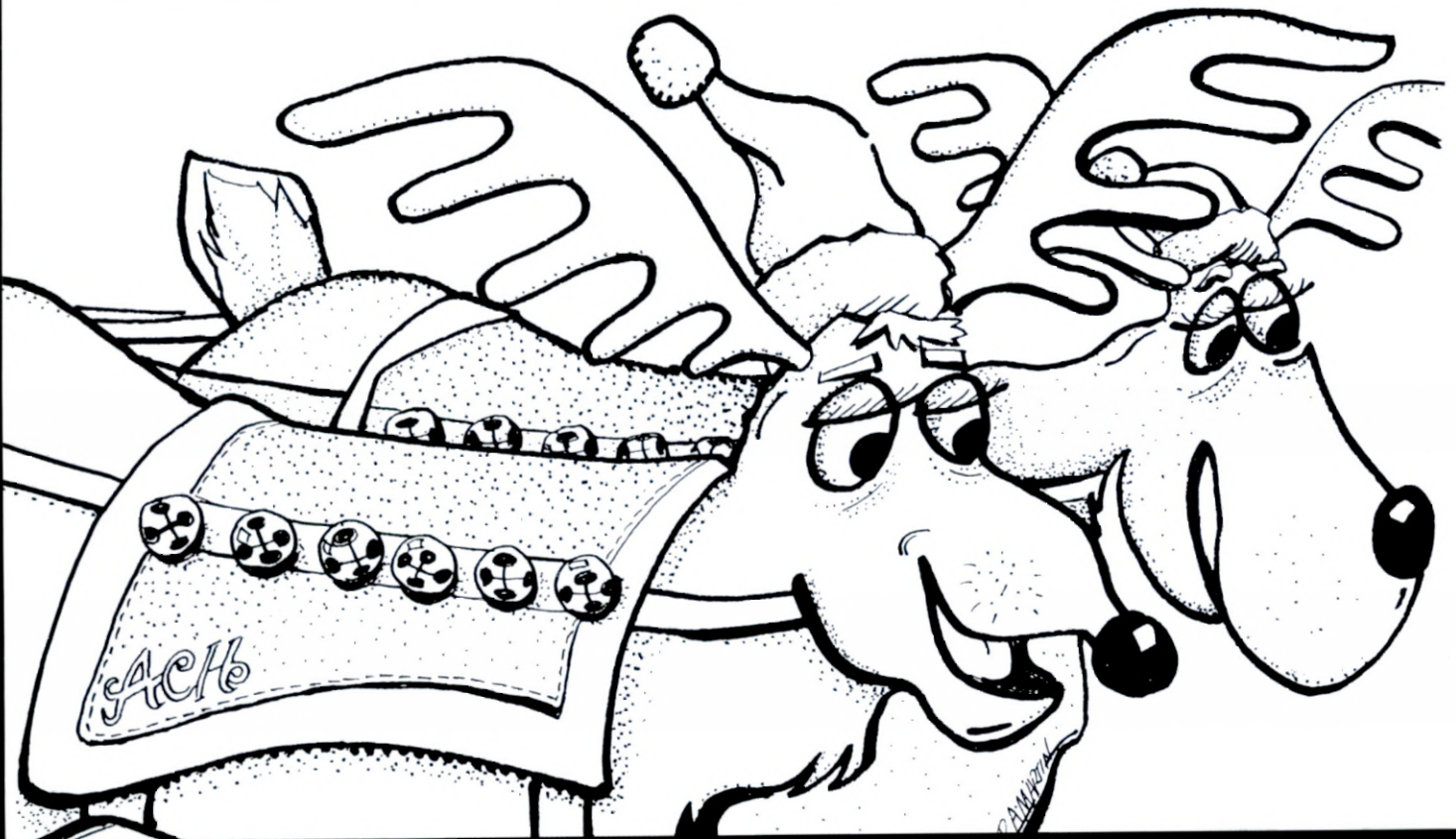
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The second part of this article looks at aspects of the social impact that this huge exportation of American popular culture had on Australia and Australian circus.

Australia in 1876

In the year that the United States was celebrating its centennial, Australia was a collection of six unfederated colonies under British rule. Although the oldest colony, New South Wales, had seen white settlement as early as 1788, the intensive development and opening up of all the colonies to immigration and settlement had only been taking place since the gold rush period of the 1850s. Despite deriving an opulence from the exploitation of the land's limitless natural wealth, the Australian colonies were essentially frontier societies which had many parallels with the American west.

Although a large number of Americans arrived in Australia during the gold rushes, and settled here, there was a sharp decline in the number of Americans settling here thereafter. In the period from about 1860 until about 1900, Australia, like the United States, was busily occupying the interior, and was relatively little affected by the outside world. One of the "quiet" exports that Australia made to the west coast of the United States which may still be seen in large numbers today were eucalyptus trees, a hard wood of many varieties that sheds its bark instead of its leaves.¹

Although the administration of the colonies and the outlook of the people were essentially British, links were being forged increasingly with the United States in matters of commerce and culture from the mid 19th century onwards, facilitated by the improvement in transport and communication links between the two places. One scholar has written: "The Americans were in the process of demonstrating that, with the application of proper technology, areas hitherto regarded as uninhabitable, namely the Great Plains, could be settled and farmed; that modern mining machinery could extract precious metals quickly and cheaply; and that booming, almost instantly created cities could be efficiently provided with facilities which made life comfortable and convenient for their inhabitants. British technology often proved unsatisfactory in Australian conditions—our hardwood and unyielding soil broke English hoes, hammers, chisels and axes, while English coaches simply broke down on the tracks that passed for roads in Australia. Al-

COOPER, BAILEY & CO. GREAT INTERNATIONAL ALLIED SHOWS The Australian Tours 1876-78

Part Two
BY MARK ST. LEON

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ready in the late 1850s, American mining machinery was in use on the Australian goldfields. Concord wagons were carrying people from Melbourne into the hinterland. Melbourne itself, that almost instant metropolis, boasted American-style volunteer fire brigades and American water carts, while well-to-do families traversed the city in American built buggies. Later in the century two further American inventions, the disc plough and barbed wire, played critical roles in the advance of the Australian farming frontier. Public transport systems in cities throughout Australia used American omnibuses, American cable trams and American street railways. . . 'We in Australia,'

Front cover of Cooper & Bailey & Co.'s Grand Zoological March, Printed by F. W. Helmick of Cincinnati, Ohio. Courtesy La Trobe Library, State Library of Victoria.



admitted *The Age* in 1908, 'have more stantly turned our eye to America for light and guidance than we have to the mother country.'²

Despite the colonies' membership in the British Empire, Australia was a much more accessible market to American commercial interests than it was to the commerce and industry of Great Britain. The ocean that lay between Australia and Great Britain represented a much longer and less placid sea route than the voyage across the Pacific. In Australia, English was spoken and manners and customs were at least similar if not the same as in America. It is therefore not surprising to find that the annals of nineteenth century Australian show business are replete with episodes of American actors and actresses, minstrels, vocalists and other entertainers who decided to chance their luck here, a phenomenon that continues to this day, although Australia is a much more accessible place to the wider community of nations.

American Observations of Australia

The observations that visiting American show people made of Australia in their letters home provide poignant perspectives on the way of life here, many of which Australians in their splendid isolation could not have volunteered at the time, and some of which remain valid to this day. From Sydney, shortly after Cooper, Bailey & Co.'s arrival in 1876, W.

G. Crowley wrote to the *New York Clipper*, saying that: "[Sydney has] all the attributes of a great city. It is irregularly laid out, has narrow roads, bad sidewalks, no shade-trees, and heavy, gloomy-looking buildings. There is plenty of life here, though in business matters the people are slow and old-fashioned. The harbor is beautiful, and well deserves all the praise it has received from tourists."³

But other members of the Cooper, Bailey & Co. circus were surprised to find Sydney a city "so large and well-built" and such a "busy commercial" centre.⁴

A few months later, Crowley wrote from Adelaide, the capital of South Australia to say that: "The hotels are numerous and up to the average of Australian hotels, which is not saying a great deal for hotels here appear to be run principally for the bars attached to them. Barmaids serve at all bars—a system with many attendant evils and no redeeming features. Women stop in and drink at the bar very often, and you can see men, women and children

running in and out with their pitchers of beer. Drinking is carried to a far greater excess here than in the United States or Canada."⁵

Crowley spoke particularly of the people of Adelaide as being "quiet, orderly and sociable" and surpassing those of most Australian towns in their kindness and courtesy to strangers. George Middleton wrote many years later of the "very pleasant business acquaintances" made with the Australian people, observing that he had never been in a country where the people were as fond of athletic sports, horse racing, rowing, cricket and so on, as they were in the Australian colonies.⁶

Australian Circus in 1876

Only a few years after the tours of Cooper, Bailey & Co., the visiting British writer, Richard Twopenny, observed that in no other part of the world could a circus obtain so critical and appreciative an audience as in Australia. Twopenny attributed this to the general popularity of horses and horsemanship throughout the Australian colonies.⁷ Certainly, the best Australian circuses included performers who might have graced a circus bill anywhere in the world, and sometimes ended up so doing.

But Cooper, Bailey & Co. seem to have been too preoccupied with their own operations to take much interest in what the local circus industry had to offer. The Australian shows, on the other hand, were careful to stay well out of the way of the itinerary of the big American enterprise. Crowley made only passing reference to the leading Australian circus of the day, Burton & Taylor's, in his monthly dispatches to the *New York Clipper*, and he made no mention of any other Australian circuses on the road at that time.

Burton & Taylor's Grand United Circus Company was a single tent wagon show, numbering about 40 people and devoid of menagerie, proportions that would hardly raise an eyelid in comparison to the size of Cooper, Bailey & Co.'s organization. Henry Burton (1823-1900) was an English-born circus man who had been the manager of Cooke's Circus in 1845, and had founded one of the first travelling circuses in the Australian colonies shortly after arriving here in 1850. Burton & Taylor's was a fully professional troupe, complete with its own band and salaried performers, that travelled throughout the eastern colonies of Australia, visiting towns large and small, and visiting the colonial cities such as Sydney and Melbourne annually.

In "the bush," as Australian city dwellers referred to the reaches of land beyond the capital cities, a handful of other circus troupes diligently plied their trade. Chief

among these in 1876 were Ashton's British-American Circus, founded in 1851 by James Henry Ashton and still carried on by his descendants to this day, and the Royal Victorian Circus of the St. Leon family which could point to an association with the Australian circus industry since 1847. Ashton's might have been almost as powerful a company as Burton & Taylor's. In "the bush" it was certainly as popular. The St. Leon circus, reorganized in 1875, was still establishing itself when Cooper, Bailey & Co. first came to Australia late in 1876, but was vying with Burton for colonial circus supremacy by the time Cooper, Bailey & Co. departed Australia's shores for the last time in April 1878.

Each of these Australian circuses presented pure circus entertainment, based largely on the English model. In 1876, the concepts of sideshows, concerts and menageries were unknown in colonial circus. Moving an entire circus by rail was an unheard of proposition in colonial Australia, partly because railway construction was in its infancy. Shows crossed the colonies by wagons along roughly made roads, where roads existed. The competition between the circuses was rather mild, there being little need or desire to engage in the cutthroat "territory" wars that consumed American, and eventually later generations of Australian circus men. Performers ambled from one colonial circus to another as occasion required.

Australian performers were mostly of English or colonial birth, their style

James Robinson, featured rider of the Cooper & Bailey show in Australia. Pfennig Archives.



largely cast in the traditions established in London by Astley and Ducrow, inevitably modified to accommodate local tastes and abilities. Judging by the descriptions of the day, there can be little doubt as to their professional prowess. While their style may have seemed a little dated and possibly somewhat rough by American and European norms, the best Australian performers might have held their own anywhere else in the world, particularly in the art of equestrianism. Cooper, Bailey & Co. must have thought so or they would not have offered Gus St. Leon £35 a week to return with them to the United States, an offer which the rider declined.

The family that would become in this century the pre-eminent circus proprietors in Australia, the Wirths, were obscure brass bandmen in 1876. They wandered the Australian backblocks playing at country shows, balls and parties, sometimes travelling a season or two with a circus, learning some circus skills on the way. Somewhere along the way, they probably caught a glimpse of Cooper, Bailey & Co. as the Wirths would eventually come to adopt the American methods of circus organization.

James Robinson

Cooper, Bailey & Co. promoted James Robinson as the "champion rider of the world." As any student of circus history knows, such extravagant titles usually had little basis in fact as they were usually conferred at the prerogative of the showman promoting the exhibition. But to an independent Melbourne critic, Robinson exhibited many examples of his equestrian skill, "the like of which have never before been seen in Victoria. He appeared to be at perfect ease on the bare back of the horse, and amongst other feats he succeeded in throwing somersaults through paper balloons, alighting on the back of the animal, and in carrying his son, a plucky little fellow about seven years of age, upright on his head without holding him whilst the horse was cantering round. Both he and the boy were accorded hearty applause for this performance."⁸

Australia's leading exponent of circus equestrianism at the time of Cooper, Bailey & Co.'s first tour was probably Gus St. Leon who, as St. Leon family legend would have it, challenged Robinson and the riders of another visiting American circus, John Wilson's, for the title of champion bareback rider of the world. The challenges were apparently offered when Cooper, Bailey & Co. and Wilson's star riders were in Sydney. The challenges were for the "best all round man" commencing with bareback riding but were not taken up by the Americans. During April 1877, both American shows were in

Sydney while St. Leon's was within two hundred miles of the city, sufficiently close for a contest to have been arranged if either party had wanted one to come off. Contemporary press reports give no clues that any contest was ever held. It is also apparent from the Cooper, Bailey & Co. press advertising that it was the bigger American show, not a local circus company, that was throwing down the challenge. Robinson would positively appear at each performance and "He is the Champion. None can equal, none dare compete with him. A challenge of £2000 is hereby offered by the management of Cooper, Bailey & Co.'s International Allied Shows, that Mr. James Robinson can perform more feats or acts and better ones upon the naked bareback horse than any rider in Australia can, either upon a bareback horse, or even one covered with a pad."⁹

A sum of £2000 was a staggering amount to wager and it is unlikely that any colonial circus could possibly have come up with the spare cash necessary to gamble on such a contest. But contest or no contest, the Australians turned the challenge to their own advantage. Nearly a century later, Gus's son, Adrian, told me that: "It followed my father's reputation [throughout Australia]. . . Robinson backed out, he wouldn't be in it. My father was doing somersault work on a rosinback as they called a [circus horse] in those days. This Robinson virtually only done vaulting and jockey jumps . . . whereas my father would do the same thing and do somersaults in between."¹⁰

At this late stage, I would not like to venture an opinion as to who was the greater rider. Like most legends, the "challenge" presumably has some basis in historical fact but, having scoured colonial newspapers during the late 1870s, and having traced both the St. Leon and the Cooper, Bailey & Co. movements in considerable detail, I have been unable to substantiate anything in the way of a direct contest taking place between Robinson and Gus St. Leon, or any other Australian riders for that matter. As a matter of interest however, it is on record that Gus St. Leon was offered £35 a week to return to America with Cooper, Bailey & Co.'s, an offer which he did not take up.¹¹

Whatever the real reason for Robinson and, presumably Wilson's riders, backing down, if they ever did, the St. Leons did not fail to capitalize on the aborted challenge for publicity purposes. By August 1878, and after the departure of Cooper, Bailey & Co. from Australia's shores for the last time, Gus was being touted in the St. Leon circus advertising as, "The cham-

COOPER, BAILEY & CO'S GREAT INTERNATIONAL SHOWS.



Back cover of Cooper & Bailey sheet music, dated February 8 and 9 in Ballarat. Courtesy La Trobe Library, State Library of Victoria.

pion performer, who has challenged Australia to do more acts and better than any performer in the colonies for the sum of £200, commencing with horsemanship, in thirty different acts."¹²

No less an authority than the *Ballarat Courier*, in which city the Cooper, Bailey & Co. circus had given several performances in 1877, noted during the visit of the St. Leon circus in February 1879 that Gus St. Leon was capable of performing "the same hazardous feats" as were performed by Robinson.¹³

If Robinson did not meet any challenges issued by Australia's circus riders in his one visit to this country, he lived to see the greatest circus rider Australia ever produced. In 1912, Robinson, in his 77th year, was retired and living in French Lick, Indiana. As the great Barnum & Bailey Circus, the successor to Cooper, Bailey & Co., made its city by city tour under canvas across the United States that year, it came within sufficient proximity of the small Indiana township for the old circus rider to drive over a hundred miles on his motorcycle to see a young Australian bareback rider of the opposite sex about whom he had heard so much. Robinson sat dumbfounded as eighteen year old May Wirth faultlessly executed bareback tricks that could not have been conceived by equestrian artists of his own time.¹⁴

Australian Reactions

The billboard posters, chiefly the work Hart in Cincinnati, Philadelphia Show Print, James Reilley of New York, and the Chicago Engraving Company, "deserved paying to look at." The American manner of circus advertising astonished the colonial people. They were not accustomed to long billboards covered with huge and highly-coloured posters, nor had they seen many lithographs. When these things appeared in Sydney at the commencement of the first Australian tour, the police had to clear the sidewalks of people who stopped to gaze at them so much. Advertised in genuine American style, the curiosity of the people was thoroughly aroused and their imagination conjured up an establishment such as never before existed.¹⁵

The reactions of the colonial Australians to the colossal American enterprise ranged from sheer admiration at the spectacle to outright condemnation of the forthright business methods employed by the Yankee showmen. Both extremes of opinion were expressed with equal eloquence in the journals of the day.

It was a risky speculation for a show of such magnitude to venture across the seas to this distant land. Several local observers were quick to perceive the visits of Cooper, Bailey & Co. in self-indulgent terms, a flattering tribute to the rising importance of the Australian colonies. When the "spirited" proprietors had two "wild beast" carriages built by a Sydney firm for them at the commencement of their second Australian tour, the *Town & Country Journal's* correspondent could not resist making the observation that "judging from the finish, the lightness, and yet strength of the work, these carriages are quite equal to those made in America, and their ornamentation on the outside is capitally painted, and very artistically designed; and moreover, the proprietor assured me that they cost him less than they would have done in New York city, so that I may once more congratulate Australia upon her advance in both art and manufacture."¹⁶

With memories still fresh of the American Civil War, a conflagration that had been lengthily reported in the colonial press, the *Austral Review* saw the "pluck and ability" of Cooper, Bailey & Co. in bringing out the first menagerie from America, as "evinced the spirit which had made their nation one again."¹⁷

Cooper, Bailey & Co. appear to have gone to considerable lengths to generate a positive, wholesome image when playing the larger cities such as Sydney and Melbourne, mindful that such images would

be transmitted throughout the provincial towns in advance of visit of the circus. The *Town & Country Journal's* Sydney correspondent noted that "every attention and marked civility" was paid within the circus to patrons, the sole exception being the parade of fruit vendors that interfered with the comfort of assembly. He also noted that "the big show on the Sunday puts forth no sign of life, and although hailing from a land where even theatres are open, Messrs. Cooper and Bailey permit nothing to disturb the national respect due to the Sabbath day."¹⁸

The American show, it was conceded on all sides apparently, was "the grandest and best-conducted show" ever seen here, Crowley wrote to the *Clipper* soon after the Sydney opening of the first Australian tour. A Melbourne journal recorded that "Cooper, Bailey and Co.'s circus and menagerie gave good satisfaction yesterday in this city. Their performance was more than an average of such performance. The animals were in splendid condition and they had some of the finest in the world. The giraffe was a splendid animal. The circus part was not inferior to any now travelling and in many points excelled them. Mr. James Robinson has not an equal in the world as bareback rider, and to see him ride in his daring feats is worth going forty miles to witness and paying double the price of admission. In short the ring performers could not be beaten by any other company. Another feature about this circus is worthy a favorable mention. There are no roughs connected with it. Each man is a gentleman in his place. We heard no ill-mannered remarks made. There was an entire absence of the smell of whiskey emitting its sickening odours from the mouths of the employees. One of the proprietors, Mr. Bailey, who is with the show, is an honest man, and as such we commend him and his show to the virtuous and intelligent people wherever he may pitch his tent."

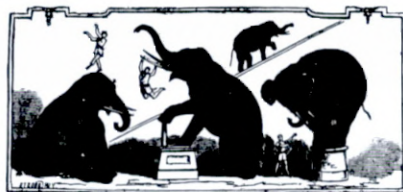
In colonies still largely tied to the apron strings of the British motherland, there were inevitable, if misguided, comparisons between Cooper, Bailey & Co. and what the best of British circus might have had to offer at the time: "The circus show here was better than any exhibiting contemporaneously in England, we believe, having compared a programme of Hengler's, the crack in London."¹⁹

But these observations and generalizations were either a little too sweeping or a little too premature. It was in Cooper,

HAS ARRIVED & WILL APPEAR FOR TWO WEEKS ONLY.

H A Y M A R K E T R E S E R V E .
COMMENCING SATURDAY EVENING, APRIL 14.
THE GREATEST EXHIBITION OF ANY AGE OR COUNTRY.

COOPER, BAILEY, & CO'S GREAT INTERNATIONAL ALLIED SHOWS CIRCUS AND MENAGERIE.



Largest, Best, and Most Complete. Thousands delighted daily. IT HAS NO EQUAL. The ENTIRE AUSTRALIAN PRESS HAS PRAISED IT IN THE HIGHEST TERMS.

A MULTITUDE OF TENTS, containing RARE and CURIOUS WONDERS.

A LIVING HIPPOPOTAMUS

Captured in the White Nile River.

A DROVE OF ARABIAN and BACTRIAN CAMELS.

AFRICAN, ASIATIC, and AMERICAN LIONS.—JAGUARS, LEOPARDS, BEARS, HYENAS

Royal Bengal and Brazilian Tigers.

A HERD OF SIX ELEPHANTS, embracing all varieties known to the Naturalist.

Untameable Zebras. Horned Horses.

BABY LIONS.

A MULTITUDE OF MONKEYS.

BEAUTIFUL HORSES. LILLIPUTIAN PONIES.

FIVE FUNNY CLOWNS.

James Robinson, the Champion Bare-back Rider of the World

Who will positively appear at each Exhibition, has rendered his name famous in connection with acrobatic history.

The Performance given by this Unrivalled Company is the Grandest ever witnessed.

New Acts Never Seen Before.

A COLONY OF ALASKA SEA LIONS.

A GIANT GIRAFFE.

WONDERS OF NATURE IN COUNTRY'S NUMBER and VARIETY.

Opportunities Never before Presented.

THE

CIRCUS DEPARTMENT

is the Largest and Best ever organized.

Every Performer a Star Specialist.

The Grandest Army of Riders, Acrobats, Athletes, Tumblers, Trainers, Gymnasts, Valettes, Horsemanship, Bar Performers, Trained Performers, &c., ever assembled beneath a tent.

Double Somersault Throwing

SIX ELEPHANTS.

GROUND and LOFTY TUMBLING.

FEATS IN MID AIR.

SPORTS OF THE ARCHA.

Trained Performing Animals at Every Exhibition.

Professor G. W. Johnston.

The Great Tiger, Lion, and Elephant Trainer and Performer, will give Exhibitions of his extraordinary power over Wild Beasts, at every performance. Entering a Den of Savage Lions, subduing refractory Elephants.

REMEMBER—But ONE TICKET is REQUIRED, no EXTRA CHARGE for CIRCUS or MENAGERIE one ticket admits to both.

Two Performances Daily—Afternoon and Night.

Full and complete exhibitions each time. For the convenience of those residing at a distance, for Ladies and Children, and for all who do not desire to attend the crowded exhibitions of the night, the afternoon or mid-day performance will be especially attractive.

Doors open at 1 and 7 o'clock p.m.; performance commences at 2 and 8 p.m. Ample time allowed for inspecting the menagerie.

Prices of Admission—PIL. 2s; Stalls, 3s; Dress Circle, 5s.

REMEMBER—HAYMARKET RESERVE, NOT UNTIL SATURDAY EVENING, April 14, for TWO WEEKS, after which this great show will visit Orange, Bathurst, Penrith, Windsor, Parramatta, Liverpool, Goulburn, and Yass.

A GRAND STREET PARADE.

Permission having been given, a GRAND HIGHWAY HOLIDAY STREET PARADE will be given on SATURDAY MORNING, APRIL 14. Do not miss this.

Cooper & Bailey advertisement used in the Sidney Town and Country Journal on April 14, 1877. Courtesy La Trobe Library, State Library of Victoria.

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"conduct" of the American showmen and their staff often had to give way to expediency, exposing their patrons to dishonesty, discomfort and danger. At Goulburn, NSW Cooper, Bailey & Co. "had to proceed on the same night and were busily loosening ropes and pulling out pegs while the performance was going on and the tent was full of people. A thunder squall came up before the performance was really over and blew down the tent very nearly causing serious accident."²⁰

It was in the Victorian provincial centres that the most vociferous outcries of dishonesty and mismanagement were made. Printers ink had done a great deal for the show. Its bills and advertisements were its chief attractions, and far exceeded the reality of the "humbug" product offered to the public, for everyone was "fooled" right and left. "There is no doubt that our 'American cousins' are adepts in the art of advertising, and in this instance they have roused the public curiosity to the highest pitch, and are now reaping the benefits."²¹

The affluent interior Victorian city of Bendigo contributed "at least £3,000" to the Cooper, Bailey & Co. coffers, only to find that expectations were, thanks to accolades awarded the show by the "high falutin' of the Melbourne press critics," by no means realized. At Kyneton, more than 3,000 people were present at the evening performance but the "arrangements for supplying tickets was very incomplete thus occasioning an amount of confusion which was something alarming to witness, a crowd of people pushing, struggling, and tearing each others clothes in their efforts to get to the ticket box, is not by any means a pleasant scene. It will be to the advantage of the company, in more respects than one, to make better provision for the distribution of tickets in future."²²

The criticism of the provincial newspapers took a decidedly anti-American stance, and English moral standards provided the benchmark for comparison: "The English style of show is honest and without humbug. The American Cooper and Bailey style of exhibition (however good it is) is conducted in a 'smart' and offensive style, and we guarantee would never run a second time through these colonies. The concert that follows the circus is a 'swindle' (at least decent English folk call it so) and we advise all readers of this paper never to pay a shilling in future for three poor songs and a couple of breakdowns, although a thousand Maryborough folk were induced to do so."²³

If the American showmen read or overheard these outcries, they were disturbed not at all. The visitors could even afford to be a little contemptuous of the Australian public. Crowley intimated in a dispatch to the *New York Clipper* how the Australians talked of "the wild-beast show" when Cooper, Bailey & Co. arrived in a town but referred to "the Yankee trick" after the show had left: "The curiosity of these people, many of whom have never before seen an elephant, is great. They climb over a vessel, gaze at the cages, peek into every hold they can find, stand in awe before the elephant . . . and they try your patience, but finally reward you in full measure by filling your canvas night after night."²⁴

The visitors found their Australian patrons pliable, if not downright gullible. They had little difficulty in executing their activities according to the prevailing norms of American showmanship to the extent that they could "boss it" in a "most lordly fashion" over their Australian patrons. This attitude was apparently not confined to Cooper, Bailey & Co., as the American circuses that followed carried "a somewhat high hand" when visiting Australia, leading at times to justifiable retaliation. Crowley observed that "the people are as a rule, well behaved. They pay their money, walk in, and do as they are told." The local press accounts appear support Crowley's remarks. At Maryborough, Victoria, five or six thousand persons paid their five and six shillings to attend the entertainment, an exhibition that was "certainly not worth the money," but scarcely a soul grumbled.²⁵

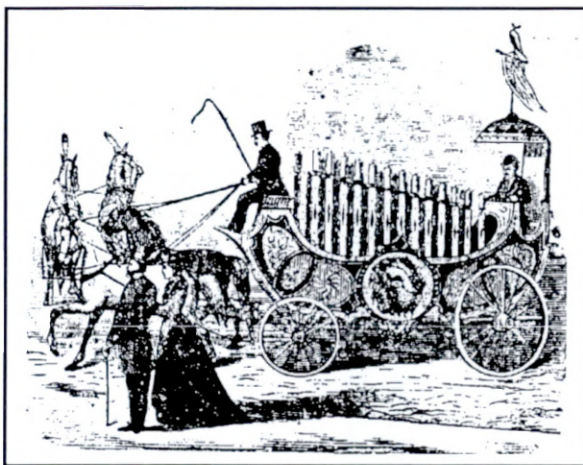
To the more critical Australians however, the visiting American showmen were too preoccupied with "the greatness of their money-making mission," to measure the success of their Australian tour in any other terms, and one of the greatest features noted of the show was the never-ending efforts made to extract money from the pockets of the visitors. The efforts of the American candy-butchers, for example, another novelty to Australians, were highly successful. Irritated by the commercial success of the American amusement organization, the feelings of some colonial critics could sink to monstrous depths: "Unquestionably the animals were the 'great draw.' I think, however, if Messrs. Cooper and Bailey could have a number of the animals, [who are] in their service [and] are allowed to roam about and retail their vulgarities, confined in a large cage instead and labelled 'Yankee Skunks,' the change would be decidedly advantageous."²⁶

The Steam Piano

One of the novelties that Cooper, Bailey & Co. brought to Australia was that in-

stitution of American circus, the calliope or steam piano. This instrument was quite unknown in Australia before their visit, and there is no evidence that the contraption took any foothold in Australian circus subsequently. The calliope completed the procession of Cooper, Bailey & Co. through Melbourne and other cities during its two tours. At one end of a long box was a boiler that generated steam. On either side of the box were rows of whistles similar to those used on steamboats and railway engines, ranging from a whistle about three inches in height to one about twelve inches in height, the height of each determining the pitch of sound emitted by the passage of steam. A metal wire connected each of the whistles with a keyboard, the pressure placed upon the keys producing the music.²⁷

Although the calliope was a new sound to Australian ears, the colonials did not take an instant liking to its discordant tones. A Melbourne journal, after the inaugural procession through the streets of the city, compared its music harmonious only to an ear "well-attuned to the dis-



Steam calliope illustration from a 1876 Cooper & Bailey courier. Pfening Archives.

cordant screech of a railway engine." A citizen of Adelaide, who possessed sufficient modesty to describe his city as a village in the face of the huge American enterprise, had the temerity to address the following letter to the Cooper, Bailey & Co management: "Sir: We have been highly delighted amused, and, I may say, instructed by your grand show during its short stay in our village, and could have wished its stay lengthened but for one thing. That one thing is what the bills call 'The Steam Piano.' Your show would be perfect but for this. It is the one Grand Blot of the affair. Those horrible and fiendish sounds it emits at morning, noon, and evening may be music to an

American or South Sea Island fancy, but to the people of Adelaide, who are just emerging into civilization, and not yet cultivated up to that standard, the sounds appear more like what we are accustomed to hear described as shrieks from hell. So, my dear sir, for God's sake, take the first offer you get for this infernal machine, and clear it out speedily. We villagers will think all the more highly of you and patronize you more largely in future. Already two of my neighbors have been driven into a lunatic asylum, and a third one, a steady, sober going Good Templar has taken to drink, and brought his family to the verge of ruin. The discordant tones of the steam piano have been the cause of it all. Yours truly, Paterfamilias."²⁸

On the circus lot, the steam piano was positioned outside the collection of tents for all to hear its shrill notes.

The Menagerie

The great drawing power of Cooper, Bailey & Co. in Australia was the menagerie. Nearly all the animals were a novelty to "these good people" wrote Crowley. Wild or exotic animals had been occasionally exhibited in Australia since the early 1850s, but travelling menageries of any scale were unknown until the visit of Cooper, Bailey & Co. Only a few Australian cities could boast their own zoos. Although older colonists, a large proportion of whom were British and foreign born, had seen menageries in their time, a very large native born population had arisen which had made no acquaintance with the strange animals of other lands other than through books and pictures. The sight of the animals that Cooper, Bailey & Co. had brought with them extended the horizons, and amused, thousands of colonial children.²⁹

Country people were somewhat incredulous of the wonders of the menagerie as promoted in the circus advertising, but when large quantities of hay and potatoes for the elephants, and fish for the seals and the hippopotamus were ordered in advance from local dealers along the route, it was deduced that either the animals were "awfully hungry" or that their size and number had not been exaggerated. Some doubted the authenticity of the contents of the menagerie. Cooper, Bailey & Co. said their hippopotamus had been brought all the way from Africa in a glass tank on camels across the trackless desert but some colonials said that the animal was an agouti,

or river-hog, from South Africa. Having summed up the evidence, the *Austral Review* was inclined to believe that it was a genuine hippopotamus.³⁰

But the *Review* doubted whether the giraffe had left America alive. The giraffe was mostly hidden from the public gaze, its caravan drawn by three camels and a dromedary, assisted by two horses. Although its head sometimes nodded as it protruded through the trap door in a very natural fashion during the street parades, no other sign of movement was apparent. It was deduced that the head and neck of the giraffe's carcass had been stuffed and mounted in the caravan, with wires affixed to produce the nodding motion. In truth, the giraffe was alive for most of the first tour (it died on the voyage between Hobart and Sydney toward the end of the tour), but its neck was painfully cramped through lack of space in its caravan.³¹

The menagerie occupied the central tent on the lot and was about 150 feet long by 80 feet wide. The animals were arranged in their cages around the interior of the tent while in the middle was a bar, where fruit was sold to those who wished to treat their friends or the animals.³²

Operating Conditions

If the first Australian tour of Cooper, Bailey & Co.'s Great International Circus and Menagerie solved one imponderable, it was that Australia could afford to pay for such an exhibition. People in Australia had money and they were looking for new ways to spend it. With a hint of relief, Crowley wrote to the *New York Clipper* at the end of the first Sydney season to say that a circus could be run here just as in America. The *Clipper's* Sydney correspondent was less excited, reporting that the "very fine business for these colonies" was hardly good enough to warrant the risk and expense incurred in making the visit. A few weeks later, after the close of the first Sydney season, the local correspondent modified his opinion to tell the *Clipper* that Cooper, Bailey & Co. had made the greatest success ever achieved in Australia.³³

Both tours were carefully arranged so as to maximize the climatic conditions peculiar to Australian and the Southern Hemisphere. When most American circuses would be closed up for the northern winter, Cooper, Bailey & Co. was enjoying the sunshine and warmth that the southeastern colonies of Australia had to offer. During the first tour they found the weather good throughout except for one day at Ballarat when the wind and rain prevented the doors from being opened.³⁴ Although the practise of wintering or "winter camping" was not unknown in the Australian circus, a circus

company could feasibly keep moving throughout the year by taking advantage of the spectrum of climatic conditions that the continent had to offer. In keeping with the practise already established by the Australian shows, Cooper, Bailey & Co. headed to the northern colony of Queensland as the Australian winter set in.

During the first Melbourne visit, the



Ann E. Leak, the armless lady, was a feature of the Cooper & Bailey side show during the Australian tour. Pfening Archives.

privileges did "a rushing trade" while five nights out of twelve people were turned away because the tent, a 120 feet round top with a 50 foot middle piece, would hold no more. In twenty one out of twenty-four performances extra seats were needed. The average daily receipts were nearly \$4,000, although on one particular day the concern netted \$5,850. These revenues were achieved on seat prices of 75 cents and \$1.25 while the expenses of making the towns was very light.³⁵ These revenues were extraordinary by Australian standards, where a £100 house (about \$500) was considered good.

While healthy revenues were generated, the management found that the costs of running the circus in Australia were far less than in America. Billing the towns was cheap, for some towns nothing but the paper paste and a few complimentary. Newspaper advertising was cheap, railroading was cheap. Apparently no license was required and lot rent was rarely charged. The facilities for loading and unloading at ports were unequalled,

and everything wanted was at hand. But for the heavy expense of transportation by ship across the Pacific and between the colonial capitals, and the loss of time due to the long distances involved, the proprietors might have cleared a good deal more money than they actually did.³⁶

In America, canvas men had no set hour for their meals. If an outfit was delayed it was just a matter of hustling until the tent was up and the doors were opened, and then everyone could retire to eat. George Middleton recalled that the Cooper, Bailey & Co. show was late one day arriving in one of the interior towns on the Australian tour and had to hire a lot of local men as extra hands to help unload and set up the tents. James A. Bailey could not have been to familiar with Australian labour practises which, to this day, errs on the side of the worker. Despite the urgency of the task awaiting them and Bailey's protestations, the local men insisted upon sitting down for half an hour's smoke.³⁷

Throughout the first tour, the management appears to have engaged in some fine tuning of the company's size. As the Melbourne season drew to a close, the proprietors came to the realization that the concern as organized was much too large for the country, and that it might not pay its way as a going concern after leaving the city.³⁸

The second season in Australia did not prove a great financial success.³⁹

Side Shows

There were four distinct shows presented in three tents. The menagerie occupied the central tent; to its right was the main circus tent capable of seating 7000 to 8000 persons, while to the left of the menagerie tent was a sideshow tent divided into two. One compartment was devoted to what was billed as a "museum of curiosities." The other compartment was devoted to concerts. For admission to these two entertainments, an extra charge of one shilling was made to each.⁴⁰

Contrary to expectations, the sideshow under the ownership of Middleton was a complete success, the drawing cards being Professor Mitchell the "fire king" and Miss Ann E. Leak, the armless lady. The side show realized more money for the amount invested than the big show itself, the expense of this part of the establishment being very light. The colonial people flocked through and left their shillings behind, buying books and photographs on the way. The sideshow and concert were crowded daily and Middleton amassed a small fortune and within a few months into the first Australian tour, he could afford to retire.⁴¹

The museum of curiosities also included other wonders such as two Al-

The concert, given at the close of the circus entertainment, also met with success under the management of Middleton and Mr. Gaylord. This show included a ventriloquist, M. Chalet; a pair of Irish comics; Pauline Batcheller and little Daisy Belmont, singers and dancers; Professor Mitchell, the fire-king; Professor Louis Richards in his artistic Indian-club swinging and juggling, banjo-solos; and a troupe of black minstrels, the Tennessee Minstrels, whose performances were "not without merit."⁴³

The concept of a side show, as it was run along American lines, embracing a number of exhibitions of the freakish and peculiar, was unknown in Australian circus at that time. Australian entertainments were customarily limited to the circus performance alone, occasionally aided by an outdoor band performance or an exhibition of rope walking from the ground to the top of the king pole. Ashton's Circus in 1888 was accompanied by a "baby giant show" and for the sum of one shilling anyone could see what was mysteriously billed as "the great giant of the future." Con Colleano's father ran a boxing sideshow outside Eroni's Circus in 1914. But for the most part sideshows in the American fashion, complete with midway, never took a strong foothold in Australian circus. Side shows were more commonly found on the showground circuits that sprang into existence in the late 19th century and continue strong to this day.

The success of the side show on the first Australian tour was probably why Bailey decided to expand this portion of the entertainment for his second tour, as he specifically advertised for a host of popular American sideshow attractions when he

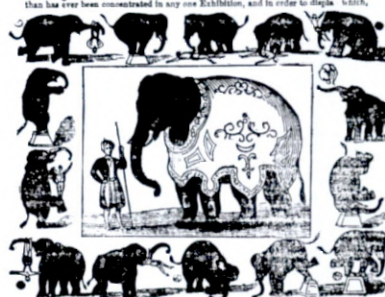
COOPER AND BAILEY'S
Grand Consolidated Menagerie, Museum, Aquarium, and Circus.
J. A. BAILEY Manager.

SECOND AUSTRALIAN TOUR OF THIS
STUPENDOUS AGGREGATION,
 Better than the Best. Its equal not on earth.
 Will Exhibit in Sydney for a Short Season Only, Commencing
MONDAY NIGHT, NOVEMBER 26.
 AND CONTINUING EVERY AFTERNOON AND NIGHT THEREAFTER DURING THE
 Location.—BELL'S PADDOCK, Corner of College, Will
 iam and Boomerang Streets.



Two Monster Menageries. Two Grand Circus Troupes.

Mr. J. A. BAILEY has returned from America with a CARGO OF NEW AND RARE LIVING WILD ANIMALS, Which, when added to the LARGE MENAGERIE that was exhibited last season, form the GRANDDEST WILD BEAST COLLECTION ON THE FACE OF THE GLOBE. Mr. Bailey also has a new and valuable lot of Pigeons, and a new member of which is a Star twinkling in the Avian Firmament, and forming a constellation of the rarest birds. In addition to the New Articles, the members of last season's Circus Troupe will appear, forming a Conjunction of More Talent and Strength.



Two Circus Rings are Required

[illegible]

New and Magnificent Wardrobe, Housings, and Paraphernalia,
Manufactured in England and France at a business outfit.
ADMISSION—FIVE CENTS. DANCE CIRCLE, 600. Men under 10 years of age half
price to all parts of the House. One Ticket Admits to Manager, Music, Aquarium, and Circus.
Don't forget the Date of the Grand Inaugural, but prepare for the Advent of this School of Zoology and
unprecedented Equestrian Carnival.
COMMENCING AT SYDNEY, MONDAY, NOV. 26.

Advertisement for the opening of the second Cooper & Bailey Australian tour in Sydney. November 17, 1877 Sydney *Town and Country Journal*. Courtesy State Library of New South Wales.

returned briefly to New York in August 1877.

Criminals & Larrikins

One Melbourne journal observed that there was a noticeable absence of those "old time circus roughs" in the Cooper, Bailey & Co. show. No such "animals" were tolerated by the management, while no drunken or profane fellows were em-

played or permitted in the company. But appearances could be deceptive, apparently. An Australian circus man, Walter St. Leon, later recalled in an interview: "I recollect the Cooper-Bailey show when it came to Australia. In America they say that a circus is organized robbery. . . . Cooper & Bailey's did not quite come to that, but they brought over a rowdy gang of workmen, ready for anything, who, at the least sign of trouble, turned out with pick handles, and struck and spared not.

Their first escapade was on Circular Quay, Sydney, at landing, where they came in contact with the water-police; and revolvers and knives flashed in the sunlight. One of the tent men was Jack Graham. . . . He had been privateering and filibustering in Cuba, and picked up with the circus to get out of America.⁴⁴

As for James A. Bailey, St. Leon recalled that he used to go about with his coat-pocket full of sovereigns, and jingle them as he walked along and always kept four picked boxers and wrestlers within arm's length of him.⁴⁵

Whether St. Leon was recalling the first or the second tour is not clear. Despite his acute recollection there was no indication of violence being exhibited during either of the tours by any of the members of the company until the second Australian tour was drawing to a close. It was then that a "well known," but unidentified, showman wrote to the *New York Clipper* from Melbourne to say that "Cooper & Bailey's Circus and Menagerie were shipped for New Zealand Feb. 18 and when off Williamstown a serious affray occurred on board. A man named Palmer, who played the calliope, quarrelled with Joseph Williams, a rider, and after some angry words Palmer drew a revolver, and fired at Williams. The shot missed him, but lodged in the muscle of the arm of George Middleton, one of the proprietors of the circus, coursed up his arm and came out at the back of his shoulder. During the confusion which ensued Palmer got into a boat, made his escape, and up to the date of this letter, has not been captured. Someone standing near seized the revolver and threw it overboard. Mr. Middleton was taken on shore to the Port Philip Club Hotel, Melbourne, where his wound was dressed. It is thought that he will be out in a few days, and be able to rejoin the show in Dunedin, N. Z., where it opens for a season of eight days March 16."⁴⁶

If there was a distinct criminal element that accompanied the circus, it appears to have been drawn from local sources. The huge crowds generated by the visiting American circus attracted the "light-

fingered gentry" who travelled after the show in order to relieve the unsuspecting of their purses and wallets in the crush for tickets at the circus. The pickpocketing incidents reported during the Cooper, Bailey & Co. tour were unusual and suggest that the smaller crowds that the Australian shows could generate did not provide the same scope for pickpockets.

Besides pickpockets, the only other distinctly anti-social element that Cooper,



Pauline Lee, Cooper & Bailey's lady rider. Pfening Archives.

Bailey & Co. had to contend with were rowdy gangs of juveniles, "known here under the name of the 'Larrikins,' just as it is known in Memphis under the name of the 'Mackerels,' in Frisco under that of the 'Hoodlums' and in Chicago by that of the 'Guttersnipes.' The larrikin fights, cuts your canvas, swears hard; and shies a stone at you from a dark corner. Collectively they are powerful, but individually they are weak."⁴⁷

James A. Bailey knew how to handle their threat. At one township, apparently in New Zealand, the people would not pay the prices, but stood in crowds outside. A few stones were thrown that night at the tent, and a horse was cut loose. A wire went down to the capital, and about twenty first-class boxing men were on the ground next day. They were distributed about amongst the crowd by Bailey, and instructed to capture the first stone-thrower and bring him into the tent.⁴⁸

Some of the antics of the larrikins were of a less anti-social nature than others. Middleton later wrote: "In Melbourne, Australia while we were showing on the banks of the river Yarra Yarra, something happened to the eels in the river and

thousands of them were seen dead, floating on the river. That night, while the people who came in the carriages and hacks were in looking at the show, some of the town boys outside thought they would have some fun and I think they put eels on the seats of every carriage that was waiting around the show. They had no lights for the carriages and hacks and when the people came in to sit down they found themselves sitting on these slimy dead eels. I can assure you that things were very lively around there for a while between the screaming of the women, the swearing of the men and the laughing of the onlookers. The papers in Melbourne said they thought the death of the eels was caused by the noise our steam calliope made."⁴⁹

The Show

This article could hardly be brought to a close without some appraisal of the shows that Cooper, Bailey & Co. had brought to Australia. It will be clear from much of the foregoing that much of the attraction that Cooper, Bailey & Co. had for Australians was not so much to do with the circus itself, of which Australians had seen many, but with the novelties of a menagerie and a museum of living curiosities. The whole affair, smartly packaged with an extraordinarily lavish advertising campaign and the added spectacle of grand street parades in each city visited, proved irresistible inducements to the colonials, on the first tour at least. It is probably beyond our capacity today to fully understand what would have gone through the hearts and minds of the Australians who witnessed the extravaganza that briefly appeared in their midst.

Of the circus itself, there seems to have been little about it that was extraordinary. As has been indicated, Australia possessed some quite competent circus companies of its own, while Australian circus audiences were among the most critical in the world. The Cooper, Bailey & Co. circus was not as large as Wilson's Hippodrome, another circus of American origin which toured Australia in 1876-75⁵⁰ while its 60 personnel could have out-fitted itself as an Australian circus and made a comfortable living. Where the Cooper, Bailey & Co. performances appear to have differed markedly from their Australian contemporaries was in the few novelties offered. Otherwise, the abilities of the contingent seem to have not been beyond what a competent local company could put forth.

The most sensational act for Australian audiences was that of the lions with their

trainer, "Professor" George W. Johnston. This was the first time an act of this nature had been presented in Australia, and the colonials were suitably impressed. The cage was pushed into the arena by the elephant and Johnston then boldly entered the cage, and caused the animals to go through certain performances. He fired off pistols while in the cage, fed the lions with raw meat from the naked hand, and placed his head in the largest lion's mouth.⁵¹ There were a few other exceptional acts, worthy of note.



William "Bud" Gorman was a rider with Cooper & Bailey on the Australian tours. Pfening Archives.

The big African elephant, Titania, obeyed the words of command to mount pedestals, waltz round the ring, and do some other surprising feats. The principal equestrian act was given by James Robinson, who, after amazing the audience by his skill on the barebacked steed, carried his young son round the arena on his head, the boy standing without hold of any kind. Fred Barclay, another rider, threw double somersaults on horseback, and leaped backwards and forwards over banners. In an astonishing exhibition of strength, Mdille d'Attalie allowed a brass-gun of tremendous weight to be fired

from her shoulder with a lad standing upon it. Miss Zenobia, a trapezist of great daring and dexterity, did more dangerous feats than a man had ever attempted here. She swung by one foot from a flying ring, 30 feet high, without the safety of a net beneath her. "Were law on our side", said the *Austral Review*, "we would not allow it."⁵²

The equestrian performances of Miss Pauline Lee and of William Gorman were "equal to the standard of the ring," although the gymnastic performances by the Walhalla Brothers and other members of the company were judged as only "good of their kind." Madame Cottrell performed some pleasing equestrienne acts. Tumbling by the company was followed by an extraordinary act on the revolving globes by James Cottrell in which he threw a somersault from the globe, alighting on the globe again. Little All Right, an old favourite, and Satsuma, two Japanese performers, showed wonderful feats of balancing. On the second tour, Professor Wambold and his son, contortionists, were "great favorites," while the Professor's educated dogs made a decided hit.⁵³

For the first Australian tour, the clowning was undertaken by Nat Austin, Charles Seeley and James Cotterell, convulsing their audiences nightly with side-splitting mirth. Nat Austin, the Shakespearean jester, adopted the mood of mock solemnity and was a vocalist of some pretensions. Charles Seeley, "a shining light in his branch of the profession," took the role of grotesque clown, his wit displayed more in his heels than his head. The ordinary clowning business was left to James Cotterell.⁵⁴ On the second tour were Jimmy Reynolds and James Cassim, whom Bailey engaged when he made his brief return to New York.

The performers in the company remained substantially the same throughout the two tours, although there were the inevitable additions and departures along the way. The Mexican tumbler, Adolph "Chili" Gonzales, who had remained behind in Australia after Chiarini's 1873, joined Cooper, Bailey & Co. during the first tour. Japanese performers were also in evidence by the end of the first tour. Fred Barclay and his wife left the show at Adelaide, during the first tour, to return to join John Wilson's circus. Mitchell, John Cottrell and his wife, and Seeley, "the great American bluffer," left the show during its return visit to Sydney in April 1877. Jimmy Reynolds, a clown engaged for the second tour, made a good impression on the Australian young folks but, when he took to liquor, his services were dispensed with. Borthwick Reed, a Scottish swordsman who had come to the Antipodes with the cir-

cus of John Wilson, joined Cooper, Bailey & Co. in Wellington, New Zealand for the short jump to Auckland at the conclusion of the second tour.⁵⁵ Several of the super-numeraries "sloped" during the tour as well.

Those Who Stayed Behind

Hardly an American circus came here without leaving behind some of its members on Australia's shores, so enamoured they became of its climate and relaxed way of life. Many of the American circus artists were snapped up by the colonial circus companies. Some American performers even ended up fronting local circus companies of their own. Before Cooper, Bailey & Co. had completed their second Australian tour, they lost a host of talent, all of which soon found employment with local companies.



Nat Austin, Cooper & Bailey's featured clown in 1877. Drawing from a Nat Austin songster. Pfening Archives.

The Walhalla Bros, Seniorita Zenobia, J. S. Leopold, and John Smith, all of whom came here on both Cooper, Bailey & Co. tours, as well as Fred Lazelle, Jimmy Reynolds, James J. Maffit, each of whom was engaged for the second tour, stayed behind in Australia when the show departed for the last time. By August 1878, the Walhallas, Lazelle and Maffit had joined Burton's Great Australian Circus, while Zenobia (it would appear), J. S. Leopold and Cassim had joined St. Leon's.

It is worth recording a few notes on

how each of their Australian careers developed after leaving the big show, although most appear to have returned to the United States eventually.

The Walhalla Bros.

The brothers, Edward and Joe, were the only members of the Cooper, Bailey & Co. to remain permanently in Australia. Walhalla was obviously their theatrical name but their real identity has not been ascertained. An old Australian circus man, Frank M. Jones, when interviewed in 1920, spoke of Stewart Walhalla as one of the two fastest ground tumblers he ever saw.⁵⁶

The Walhallas remained with Burton's Great Australian Circus as acrobats throughout 1878-79. Early in 1880, when Burton was bankrupted, the Walhallas formed a partnership with William Barlow in a circus styled Walhalla & Barlow's British-American Circus and travelled the colonies for a few years in the early 1880s with moderate success. The Walhallas were members of Chiarini's Royal Italian Circus in 1884, Wirth's Circus in 1888-9, and Harmston's in 1890. Joe Walhalla had toured India in 1888 with the Mathews' Bros circus. The name disappeared from the annals of Australian circus for the duration of the 1890s, but pops up once again when they toured with the Fitzgerald Circus during the years 1903-05.

Joseph Walhalla was a member of Alison's Vaudeville Company on tour in New Zealand in 1921. Edward died in Sydney in 1925.⁵⁷

Seniorita Zenobia

Although Seniorita Zenobia's identity remains a mystery, there seems little doubt that she was the same as the Minnie Cordella who was an equestrienne with St. Leon's Circus during its Brisbane visit of August 1878. Described as "The Queen of the Air" Minnie Cordella's daring acts upon a flying steed were prone to "cause the wildest excitement, and elicit rounds of applause, and [she] stands today an unrivalled lady equestrienne," a description that appears *verbatim* for the "Signoretta Zenobia" who had visited Australia with Cooper, Bailey & Co. the year before, while a Mdme Cordelia [sic], "the fearless bareback equestrienne" was listed on Cooper, Bailey & Co.'s bill, together with a "Professor Wambold" [sic] and his troupe of educated dogs, for the inauguration of its second Australian tour in Sydney in November 1877. It is possible that the professor might have brought his troupe of dogs onto the St. Leon circus at the same time his wife joined the show, although there is no mention of them in the advertising or press coverage of the day. It seems likely that Minnie Cordella, Mdme Cordelia,

and Signoretta Zenobia were all one and the same. The picture is filled in a little more when we find that both Professor Wombold [sic] and Madame Cordelia Wombold were members of Burton's Great Australian Circus that opened in Sydney on 30 August 1879. Presumably, Wombold was William Mitchell, the "fire-king" from the Cooper, Bailey & Co. side show, as Mitchell and Cordella, the bare-back equestrienne, had been united in the holy bonds of wedlock towards the end of the second tour.⁵⁸ They appear to have left Australia soon after.

J. S. Leopold

In Melbourne, during his engagement with Cooper, Bailey & Co. Leopold apparently accomplished a double somersault over the backs of six elephants. He had joined St. Leon's Circus by August 1878 and was billed as "The Champion Treble Horizontal Bar Performer of the World" during the show's Brisbane season, capable of throwing a double somersault over 11 horses. The claim was real enough for it was soon reported that Leopold had actually thrown a double somersault on the opening night of the Brisbane visit over not 11, but 12 horses and "in fine style," being loudly applauded for the sensational act.⁵⁹

As well as serving the St. Leons in the capacities of expert leaper and gymnast, "the undisputed champion double somersault thrower of the world," Leopold acted as their business manager for a time during 1879 and may well have been responsible for introducing some of the American style of circus management and promotion that became apparent at this time. Leopold remained with the St. Leon show a little over a year, his presence with the company at Yass in October 1879 being his last known appearance.⁶⁰ Track is then lost of J. S. Leopold and it would appear that he returned to the United States.

John Smith

The former Cooper, Bailey & Co. principal acrobat John Smith, known as "Smithie," appeared with the St. Leon company in the same capacity during 1879.⁶¹ It would appear that he returned to the United States after this engagement.

Fred Lazelle & James J. Maffit

Lazelle had apparently been a member of Chiarini's company before joining Cooper, Bailey & Co. for the second Australia tour. Lazelle was with Burton's

Great Australian Circus in Sydney in August 1878 and apparently toured New Zealand with Burton in late 1878.⁶²

According to an advertisement in the *Cooktown Courier* of 26 September 1878, Moffatt [sic] "The Champion Horizontal Bar Performer and Clown, late of Cooper and Bailey's" was to appear in Cooktown on 27-29 September at Tattersall's Sale Yard, Charlotte Street, along with Eugene Beda, "the Celebrated one leg gymnast, dance and bicycle performer." The "lightning tumbler and gymnast" John [sic] Maffit was a member of the St. Leon company in Adelaide 1879. James J. Maffit, along with Fred Lazelle, were members of Burton's company in Sydney in late 1879. By October 1880, the "world famous" gymnastic partnership of Maffit and Lazelle was appearing with St. Leon's, but Maffit appears to have left Australia soon after. Lazelle was one of "a fine treble tra-

Circus. Reynolds was with the Wirths when they started out with their own circus a few years later, but he eventually returned to the United States, the *New York Clipper* reporting in 1888 that Reynolds had been stricken with frostbite at Hillsboro, Illinois.⁶⁵

Other notes

The *Victorian Police Gazette* of 13 March 1878 reported that John Brown, an American black, aged 25 and formerly a drummer with Cooper & Bailey's Circus, had been charged with stealing a purse containing nine pounds from one Robert Nixon of Carlton, a Melbourne suburb. This incident, occurring as it did after the departure of Cooper Bailey & Co. from Australia's shores, suggests that the company may have lightened their payroll prior to departing Australia. Nothing more is known of Brown.

When Fred Bradna commenced his American career early this century, James A. Bailey was still at the helm of his own circus, by then known as Barnum & Bailey. Bradna made the following extraordinary revelation about Bailey in his autobiography: "Bailey atoned for his frugality by giving large bonuses after successful

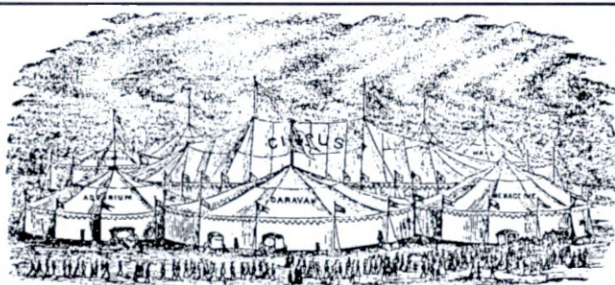
seasons. . . . He carried a roll of \$100 bills from which to respond to charity appeals. Given to spontaneous sentimentality he on occasion reached into the ticket wagon for as much as \$3000 for some crony or competitor who, down at heel, made a particularly emotional appeal for help. On one occasion, he sent \$2500 to Australia to a former colleague whom he loathed, but who was down on his luck."⁶⁶

Unfortunately, Bradna gave no indication given of the identity of the beneficiary of Bailey's generosity. The Walthalla Brothers are the only members of the Cooper & Bailey company known to have remained in Australia and to have taken up long term residence.

P. T. Barnum

James A. Bailey had apparently intended returning to Australia a third time, but nothing came of these plans and soon he was in partnership with P. T. Barnum. Bailey must have spoken to Barnum in glowing terms about Australia as Barnum was keen to bring the Greatest Show on Earth to the Antipodes. Apparently the tour almost came off. In Sydney's *The Bulletin* in July 1888, it was reported that "Barnum's Menagerie visits the Australias in September," but no tour was forth-

AN IMMENSE CITY OF TENTS.



ONE TICKET ADMITS TO ALL.

Drawing of tents from the 1876 Cooper & Bailey courier. Pfening Archives.

peze act" given in the St. Leon circus in Launceston, Tasmania in March 1881 and a few weeks later was serving the St. Leons in the capacity of advance agent,⁶³ after which no further mention of his presence in Australia has been uncovered.

Jimmy Reynolds

After his dismissal from the Cooper, Bailey & Co. show for intoxication during the second Australian tour Jimmy Reynolds next surfaces with Ridge's Royal Tycoon Circus at Roma, Queensland in June 1879, the same circus with which the Japanese acrobats were associated. Reynolds was promoted in the circus advertising as the "Prince of Clowns" and that "Mr. Reynolds is pronounced by the present people wherever he has appeared to be the best circus clown that has ever visited the Australian colonies; there are no stale or vulgar jokes; nothing to displease the most fastidious; his manner is gentlemanly; his conversation refined and full of wit and humour."⁶⁴

Ridge's Circus at that stage, incidentally, included a band of seven performers under the baton of J. J. Wirth Jr., one of the founding brothers of Wirth's

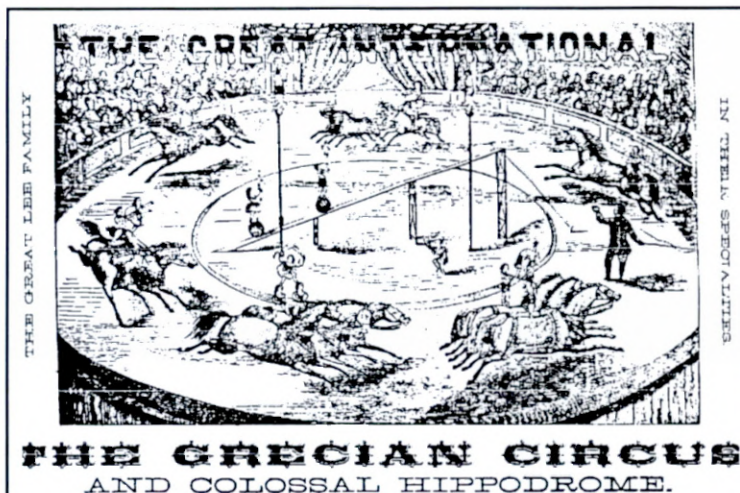
coming. In *The Bulletin* a year later there was again talk in the air of a possible visit: "Buffalo Bill shows next in Paris, and contemplates a trip to Australia. Barnum often talks over a run to Sydney and Melbourne with a good show. His partner, Bailey, is thoroughly acquainted with the ground [Australia], through Cooper & Bailey's show. Gaylord and others have kept him well posted on how this land shapes. Other smart Americans have spied it out with Wilson, Chiarini, Cole & c. Something good is coming, one way or another."⁶⁷

The next American big show to visit Australia was Sells Bros, which came in late 1891. Had Barnum & Bailey come in 1888 or 1889, they might have reaped a rich harvest as no other foreign circuses were on Australian soil during those years. Evidently Barnum's age mothballed any plans for an Australian visit. In any case, the winter seasons of 1889 and 1890 saw the Barnum & Bailey show shipped to London for performances at the Olympia. James A. Bailey, left at the helm of Barnum & Bailey after P. T. Barnum's death in 1891, apparently became too embroiled in competition in the United States in the 1890s to take his eye off the competition at home.

The Impact

The downpour of American circus companies on the Australian colonies, from the arrival of Chiarini's Royal Italian Circus in 1873, until the departure of the Flying Jordan's Circus & Carnival in 1900, left its imprint. The visits of Cooper, Bailey & Co. were, with the possible exception of W. W. Cole's tour, perhaps the most dramatic of the American circus spectacles that Australians saw. The visits were path breaking in their scope and execution as they not only gave colonial audiences a taste of what American popular culture had to offer, but a glimpse of American enterprise and cleverness. For 20 years or so after its departure, colonial journalists were still invoking the name and memory of Cooper & Bailey, more than any other American circus, as the benchmark by which to judge the achievements of other circus companies, local or foreign.

To fully understand the dimensions of the social impact on the infant colonies of Australia, that the visits of Cooper, Bailey & Co., had would have to be seen in the wider context of the development of the Australian-American relationship, an immense subject that is beyond the scope of



Arena illustration from a 1876 Cooper & Bailey courier. Pfening Archives.

this essay. An indication of Cooper and Bailey's influence was the extent to which Australian circuses were impressed by and imitated the superior American product. Firstly, St. Leon's, followed by FitzGerald's and later Wirth's, adopted whatever pretensions they could of the American circus, with Cooper, Bailey & Co. providing the first role-model. Menageries were attached to their companies in the American fashion; their advertising became increasingly boisterous; size became a virtue in itself; and railways were increasingly used as a means of travel. Where once their equestrians had mimicked the artful exhibitions of Andrew Ducrow, they now turned somersaults on horseback; restless and adventurous themselves, Australian circuses increasingly ventured to destinations in the Pacific, Asia and beyond.

More than any other American circus company that visited Australia, Cooper, Bailey & Co. seems to have forged a special link with Australia, long after it had departed these shores, never to return. It was to its successor organization, Barnum & Bailey, and, still later, to Ringling Bros, and Barnum & Bailey, that a succession of Australian circus artists gravitated from the early 1900s onwards. These included members of the St. Leon family, the redoubtable May Wirth, and the inimitable Con Colleano. It was with John and Charles Ringling in 1923 that Phillip Wirth, the proprietor of Australia's biggest circus at that time, forged an agreement to provide for the mutually advantageous exchange of performers between the two great circuses. In 1951, it was reported that only "a few years ago" Ringlings offered the Wirth family £250,000 for their circus, only to have the offer turned down.⁶⁸ A tour of Australia by the

current day Greatest Show on Earth may yet materialize.

Finally, the visit of Cooper, Bailey & Co., and other visiting American circuses of the era, opened the eyes of American showmen to the wonders, human and natural, that Australia had to offer. It was not long before troupes of Aborigines were appearing in American circus sideshows, and Australian native animals such as kangaroos were being included in the menageries of American circuses.

Clippings of critiques from Victorian newspapers in the James A. Bailey papers filed in the McCaddon Collection scrapbooks at Princeton University were provided to the author by Fred Pfening III. I have not, as yet, consulted these papers myself, which may prove to be a rich store of information on the Australian tours of Cooper, Bailey & Co. Mr. Pfening also supplied me with copies of notes relevant to the story of Cooper, Bailey & Co. recorded by Richard E. Conover.

Footnotes

1. Russell Ward, *The Australian Legend* (Melbourne: Oxford University Press, 1974), p. 135; George Middleton, *Circus Memoirs* (Los Angeles: G. Rice & Sons, 1913).
2. Richard Waterhouse, *From Minstrel Show to Vaudeville: The Australian Popular Stage, 1788-1914* (Sydney: New South Wales University Press, 1990), pp. 109-110.
3. *New York Clipper*, 20 January 1877, p. 351.
4. W. G. Crowley, *The Australian Tour of Cooper, Bailey & Co.'s Great International Allied Shows* (Brisbane: Thorne & Greenwell, 1877).
5. *New York Clipper*, 2 June 1877.
6. Middleton, *op. cit.*
7. Richard Twopenny, *Town Life in Australia* (Sydney: Penguin Books, 1973).
8. *The Lorgnette*, 25 January 1877; Unsourced Melbourne clipping in James A. Bailey scrapbooks, McCaddon Collection, Princeton University.
9. *Bendigo Advertiser*, 31 March 1885; *Sydney Morning Herald*, 14 April 1877.
10. Interview with Adrian St. Leon (1895-1982) in Mark St. Leon, *Australian Circus Reminiscences*, (Privately Published Manuscript, 1984).
11. *The Bulletin*, 5 January 1884.
12. *Brisbane Courier*, 19 August 1878.
13. *Ballarat Courier*, 17 February 1879.
14. C. G. Sturtevant, "James Robinson The Equestrian King," *White Tops*, December 1939-January 1940.
15. *Austral Review*, Vol. II, No. 8, pp. 30-32; *New York Clipper*, 20 January 1877, p. 351; letter of W. G. Crowley dated Melbourne 5 March 1877 in *New York Clipper*, 28 April 1877, p. 37.
16. Unsourced Melbourne newspaper clipping, Bailey scrapbooks; *Town and Country Journal*, 1 December 1877.
17. *Austral Review*, Vol. I, No. 1, pp. 19-20.

18. *Town and Country Journal*, 1 December 1877.
19. *New York Clipper*, 24 February 1877; *Austral Review*, Vol. I, No. 1, pp. 19-20.
20. This incident was mentioned in a report of the visit of W. W. Cole's Circus to the NSW town of Goulburn, reproduced in the *Town and Country Journal*, 26 March 1881.
21. Undated clipping from the *Maryborough Advertiser*, Bailey scrapbooks; undated clipping from the *Inglewood Advertiser*, Bailey scrapbooks.
22. Undated clipping from the *Bendigo Evening News*, Bailey scrapbooks; unsourced Kyneton clipping, Bailey Scrapbooks.
23. Undated clipping from the *Maryborough Advertiser*, Bailey scrapbooks.
24. *New York Clipper*, 2 June 1877.
25. Undated clipping from the *Maryborough Advertiser*, Bailey scrapbooks; Walter St. Leon quoted in *The Theatre*, 1907; *New York Clipper*, 28 April 1877, p. 37.
26. Undated clipping from the *Maryborough Advertiser*, Bailey scrapbooks; undated clipping from the *Inglewood Advertiser*, Bailey scrapbooks; *New York Clipper*, 24 February 1877, p. 883; undated clipping from the *Bendigo Evening News*, Bailey scrapbooks.
27. Unsourced Kyneton clipping, Bailey scrapbooks.
28. Report of Melbourne parade, Bailey scrapbooks; *Bandwagon*, February 1954, p. 4.
29. *New York Clipper*, 2 June 1877; unsourced Melbourne newspaper clipping, January 1877, Bailey scrapbooks.
30. Unsourced newspaper clipping, Bailey scrapbooks. At the commencement of their Australian tour in 1891 the Sells Brothers' Circus claimed that their hippopotamus was the first to be brought to Australia. As reported in the *Sydney Morning Herald* of 13 November 1891, Peter Sells stated that "There never was a hippopotamus in this part of the world before. The Cooper & Bailey show extensively advertised a hippopotamus, but it was not a real hippopotamus. It was a South American Tapir, a much smaller animal and it died soon after it came here."
31. *Austral Review*, Vol. II, No. 8, pp. 30-32; A. W. Grieg, "When the Circus Came to Town," *The Argus*, Melbourne, 8 June 1930.
32. Unsourced Ballarat newspaper clipping, Bailey scrapbooks; unsourced Melbourne newspaper clipping, January 1877, Bailey scrapbooks.
33. Letter dated Sydney, 12 January 1877, reproduced in the *New York Clipper*, 24 February 1877, p. 883; letter dated Sydney, 11 January 1877, signed "The Prompter," reproduced in *New York Clipper*, 24 February 1877, p. 883; letter dated Sydney, 9 February 1877, signed "The Prompter," reproduced in the *New York Clipper*, 24 March 1877.
34. Letter dated Melbourne, 5 March 1877, reproduced in the *New York Clipper*, 28 April 1877, p. 37.
35. *Ibid.*
36. *New York Clipper*, 28 April 1877, p. 37; letter dated Sydney, 9 February 1877, signed "The Prompter," reproduced in the *New York Clipper*, 24 March 1877.
37. Middleton, *op. cit.*
38. *New York Clipper*, 24 July 1877.
39. *New York Clipper*, 13 April 1878, p. 23.
40. Unsourced Melbourne clipping from January 1877 opening, Bailey scrapbooks; unsourced Kyneton clipping, Bailey scrapbooks.
41. *New York Clipper*, 24 February 1877, p. 883; *ibid.*, 28 April 1877, p. 37; *ibid.*, 24 July 1877.
42. Unsourced Bendigo clipping, Bailey scrapbooks; unsourced Kyneton clipping, Bailey scrapbooks; *New York Clipper*, 13 April 1878, p. 23. According to a report in Hobart's *The Mercury*, 6 April 1877, Miss Leak was an American by birth, being a native of Zebulon, Pike County, Georgia, and was an educated woman, having graduated from Griffin Female College, New York. Unsourced Melbourne clipping, Bailey scrapbooks.
43. *New York Clipper*, 26 January 1878, p. 847; unsourced Kyneton clipping, Bailey scrapbooks.
44. Unsourced Melbourne clipping, Bailey scrapbooks; Walter St. Leon quoted in "Spangles & Sawdust: A Chronicle of Colonial Circus Life," in *The Theatre*, 1 February 1907.
45. Walter St. Leon quoted in "Spangles & Sawdust: A Chronicle of Colonial Circus Life."
46. *New York Clipper*, 13 April 1878, p. 23.
47. *New York Clipper*, 28 April 1877, p. 37.
48. Walter St. Leon quoted in "Spangles & Sawdust: A chronicle of Colonial Circus Life."
49. Middleton, *op. cit.*
50. Unsourced Melbourne clipping, Bailey scrapbooks.
51. Unsourced Ballarat clipping, Bailey scrapbooks.
52. *Austral Review*, Vol. I, No. 1, pp. 19-20.
53. Unsourced Ballarat clipping, Bailey scrapbooks; *New York Clipper*, 26 January 1878, p. 847.
54. Unsourced Ballarat clipping, Bailey scrapbooks; *The Lorgnette*, 25 January 1877.
55. *New York Clipper*, 28 April 1877, p. 37; Crowley, *op. cit.*; *New York Clipper*, 26 January 1878, p. 847; *ibid.*, 6 July 1878, p. 119.
56. Frank M. Jones, "Circus Stars and Stories: A Forty Years Retrospect," in *The Theatre*, 1 April 1920.
57. *Everyone's*, 14 December 1921; *ibid.*, 3 June 1925.
58. *Brisbane Courier*, 19 August 1878. See for example the advertisement for Cooper, Bailey & Co. in the *Cooktown Courier* of 4 July 1877. *Town & Country Journal*, 24 November 1877; *New York Clipper*, 8 June 1878, p. 87.
59. *Geelong Advertiser*, 30 January 1879. It has been established that the show brought six elephants on the first tour, three of whom were babies. *Brisbane Courier*, 19 August 1878; *ibid.*, 21 August 1878.
60. *Wagga Wagga Express*, 20 September 1879; *Yass Courier*, 7 October 1879.
61. *Wagga Wagga Express*, *op. cit.*; *South Australian Register*, May 1879.
62. *Wagga Wagga Advertiser*, 12 October 1880; *New York Clipper*, 8 June 1878, p. 87.
63. *South Australian Register*, May 1879; *Wagga Wagga Advertiser*, 12 October 1880. Nearly a year earlier, on 25 October 1879, Henry Burton had announced in the columns of the *Sydney Morning Herald* that he had engaged the acrobats, Lazelle and Maffit. Maffit must have defected from the St. Leon company to join Burton at that stage. *Launceston Examiner*, 3 March 1881; *Burrangong Argus*, 30 March 1881.
64. *New York Clipper*, 26 January 1878, p. 847; *Western Star*, 2 June 1879.
65. *New York Clipper*, 17 March 1888.
66. Fred Bradna, *The Big Top: My 40 Years with the Greatest Show on Earth* (London: Hamish Hamilton, 1953), p. 29.
67. *Austral Review*, Vol. II, No. 8, pp. 30-32; *The Bulletin*, 14 July 1888; *The Bulletin*, 13 July 1889. J. B. "Barney" Gaylord, who had accompanied the Cooper, Bailey & Co. circus on its tours of Australia as General Advance Manager, evidently became Barnum's scout-at-large and roamed the world in search of attractions for the showman. *The Bulletin* of 9 July 1881 reported the imminent visit to New Zealand and Australia of Gaylord's Colossal Circus which was to leave San Francisco that September, but as far as can be gathered, no such tour materialized. Gaylord, assisted by the Australian circus men Dan FitzGerald and Harry Lyons, directed the Australian tour of another American circus in 1885-6, the R. W. Fryer Circus. The *New York Clipper* of 13 February 1886 described Gaylord as being of "white elephant fame."
68. *New York Clipper*, 3 August 1923; "Tent Show Nomads," *Pix*, 14 July 1951.

Christmas Greetings

CIRCUS REPORT

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ASPECTS of MANAGEMENT in the MIDDLE 1800'S

By Stuart Thayer

TWO VERSIONS OF AN EVENT IN 1848

Fights on circus day were as common in the nineteenth century as are Saturday night fisticuffs in roadhouses of our own time. Local toughs came into town looking "to raise some dust," as the contemporary phrase had it, and the circus personnel, in the defense of their property, met blow with blow. Usually these encounters were matters of one or two individuals mixing it up, no more to be noticed than a fight in a saloon, but occasionally they escalated into full-fledged riots and even armed encounters. Whatever the level of violence, we are limited in most cases in our knowledge of them by reports in the newspapers, which may or may not be prejudiced in the matter. Seldom does the researcher hear the show's side of the argument.

We do have one example in which the circus saw fit to respond to the news report of an altercation by presenting its version of events in the form of a letter to the editor.

On May 9, 1848, Sands, Lent & Co.'s Hippoferean Arena set up its tents on Mason Street in Salem, Massachusetts, then a town of some twenty thousand people. This was one of the largest circuses in the country at the time, having twenty performers, two elephants, ten camels, and a group of highly trained horses and ponies (thus the "Hippoferean" of the title—meaning horse fair).

The *Salem Gazette* of May 12 reported that a riot took place on the night of May 9. The report was prefaced by the remark that "it cannot be denied that [the circus] is also the center of attraction in which the blackguardism and rowdyism of a circle of some miles is drawn as naturally as a needle to a magnet."

It continued: "At night a great crowd, much beyond the capacity of the pavilion for its accomodation, was gathered. The consequences were the injury of several persons by the falling of the seats, the great fright of at least the female portion of the audience, and at the conclusion of the performance, a most disgraceful riot."

"The proprietors were to blame for admitting so large a company. Not less than 130 feet of the seats broke down, carrying several hundred spectators. The crowd was so great that it necessarily invaded

the ring and the attempt to make a clear space for the performances by leading the elephants around, had no other effect than to annoy and irritate those who could find no other place in which to stand.

"The performance was brought to an early close—about nine p.m.—the actors having been constantly interrupted. A number of rowdies then commenced an attack upon the members and property of the circus. There were some injuries."

The May 15 *Register* said they had received a communication from Sands, Lent & Co. which gave the circus' side of the story and they were cheerfully inserting it as an act of justice to the proprietors.

"To the editors . . .

"As impressions have gone forth respecting the occurrences at the recent exhibition of the Circus in your city, many of which are erroneous, we beg the use of your columns to make a few statements concerning the matter. . . .

"The number of people admitted on Tuesday evening was *not* larger than could obtain a view of the performances. On the contrary, 700 more tickets have

Sands, Lent & Co. cut from 1848. Pfening Archives.



been sold on a single evening, than upon that night, and yet the audience could all get a fair view of the ring; and on several occasions, since leaving Boston, more people have been accomodated, without complaint. Instead of 6000 persons being present, as stated in some quarters, but 2800 tickets were sold, the money for 800 of which was refunded. If more were in the canvas, they must have entered in some manner which did not at all benefit the treasury. This can be proved. At the same time, it is not customary to so many, as more or less would be obliged to sit on the ground, within the space usually reserved vacant [the reference here is to the space between the seats and the ring bank]. On this occasion, however, the crowd outside was so urgent and clamorous for admission, that it was judged expedient to fill up the canvas, with the distinct understanding that *no seats* were to be had, and the management reasonably expected that those thus admitted would accomodate themselves to the circumstances. Had they done so, every one might have seen, and no one would have been discommoded, further than being obliged to sit upon the ground. The ticket wagon was kept open, and spectators by demanding their tickets at the door and presenting them at the wagon, had their money refunded, at any time previous to the close of performances.

"With regard to the giving way of the seats, a few words of explanation are necessary. The seats used by us are quite strong enough to contain many more persons than can possibly be seated upon them, as anyone can easily be satisfied on examination; and their fall on the evening in question was caused, not by faulty construction, but by persons who, not withstanding the efforts by those in the employ of the company, succeeded in forcing themselves under them, and who, by attempting to climb upon the [jacks] which are their support, knocked those from their position, bringing a portion of the seats to the ground. The seats have time and time again supported all who could place themselves upon them without exhibiting the slightest indications of weakness.

"As to after occurrences, the truth is simply this. Some people present undertook to destroy the property of the company, and the officers of the law not being sufficiently strong to successfully resist their efforts, the management called in its

own men to protect its own property--as any good citizen would have done under similar circumstances.

"In a few words, the whole case is this. No more were admitted than could have been comfortably accommodated, if they had chosen to take the places allotted to them by the officers of the house; those who created the disturbance entered with a full understanding of the position of matters within; and all who were dissatisfied had their money refunded on application at any time during

the evening. As might be expected, many exaggerated rumors are afloat respecting the affair, but the above statement embraces every particular of any consequence relative to it.

"With respect, Your ob'd't. serv't's.

"Sands, Lent & Co."

The reader will have to draw his own conclusions as to where the truth lies in these accounts, but we can add that the event fits a pattern. We have found other accounts of spectators standing in the ring because they could not find seats; of elephants being used to clear the ring; of rowdies pulling the jacks from under the stretchers. The absence of police was endemic until the adoption of the policing of public gatherings, such as is done now as a matter of course. This police function didn't appear until the 1850's in major cities and took some time to be adopted in smaller places.

Sociologists refer to the type of confrontation we have here as "recreational rioting," by which they distinguish it from political, ethnic or religious rioting. It is still with us today, as witness the disorders when the home team wins the World Series, or the fans at a rock concert are driven delirious by too much sweet sound.

AVOIDING THE COMPETITION IN 1857

Spalding & Rogers' wagon show (as opposed to their unit aboard the *Floating Palace*) moved down the western shore of Lake Michigan in July 1857 gathering in the quarters of the good burgers of Wisconsin. Their agents were ten days ahead of the show, buying newspaper space and putting up bills in the livery stables and taverns of the towns the circus intended to play. About July 17 one of the agents--

	Spalding & Rogers Projected	Driesbach & Stickney Actual	Lent Actual
Napierville	July 24		
Joliet	July 25		
Newark	July 27	July 23	
Ottawa	July 28	July 24	
LaSalle	July 29		
Mendota	July 30		
Princeton	July 31		
Kewanee	August 1		
Peoria	August 3	July 31	July 7
Pekin	August 4		July 6
Bloomington	August 5	August 3	July 4
Atlanta	August 6	August 6	July 3
Lincoln	August 7	August 7	
Decatur	August 8		June 29
Shelbyville	August 10		
Springfield	August 11	August 17	June 27

they had three--arrived in Newark, Illinois. The show planned to play there on July 27. We can imagine his chagrin at discovering that Driesbach's Menagerie and Stickney's Circus was to appear in Newark on July 23. Not only that but the next town on his list, Ottawa, was booked by Driesbach's minions for a July 24 date, again four days ahead of Spalding & Rogers. Either by telegraph or in person, by train, he notified manager Charles J. Rogers, who then had a decision to make.

In the face of opposition, or with the knowledge it was a possibility there were, and still are, two courses open to a travelling showman. He can either accept the challenge, "meet it head on," a style preferred by the Mabie organization, or he can change his route. The prudent man would avoid the competition and thereby avert the expense of lost admissions and increased effort.

Rogers had before him some of the information on the accompanying chart. After a four-day stand in Chicago on July 20-23 the circus was to head downstate to Springfield. Rogers had gone so far as to advertise the route through August 11 in *The Chicago Tribune*.

To add to the problem L. B. Lent's Great National Circus had gone through northern Illinois, playing at least six towns that Spalding & Rogers were about to visit.

Rogers' concern was not only the competition with Driesbach & Stickney. It was that Lent had already pocketed some of the disposable income of the potential customers in the area.

There was a financial panic in 1857, and money was scarce. In addition, the weather was cold and raining throughout the West and had been all year. This, of course, caused a shortage of horse feed, which meant the price rose. High feed

costs were anathema to profitable circus operation. Together, these events made for a very unrewarding circus season.

Rogers revealed his decision almost immediately. It was to abandon his route and leave the area. He contracted for a special train of twenty-four cars with the Southern Michigan & Northern Indiana Railroad which was to carry the circus to Toledo, Ohio, 235 miles to the east. It was the first incident of the kind that we have found.

The show was loaded on Saturday, July 26. On

the 25th advertising was begun in Fremont, Ohio and from there the route was established which was to take them to Cleveland and Pittsburgh and down the banks of the Ohio to Cincinnati, where the season ended. Also on the 25th, the *Toledo Blade* announced editorially that Spalding & Rogers was on its way. We don't know of course, how long it took to arrange the rail movement, but in order to bill in Ohio an agent would have had to leave Illinois two or three days before the 25th of July.

The twenty-four car train was loaded and made the trip in about twenty-four hours and the circus opened in Toledo on July 27. As for the citizens of the towns on the abandoned route, unless they read the *Chicago Tribune* they were unaware that they had been by-passed.

COLLECTOR WILL BUY

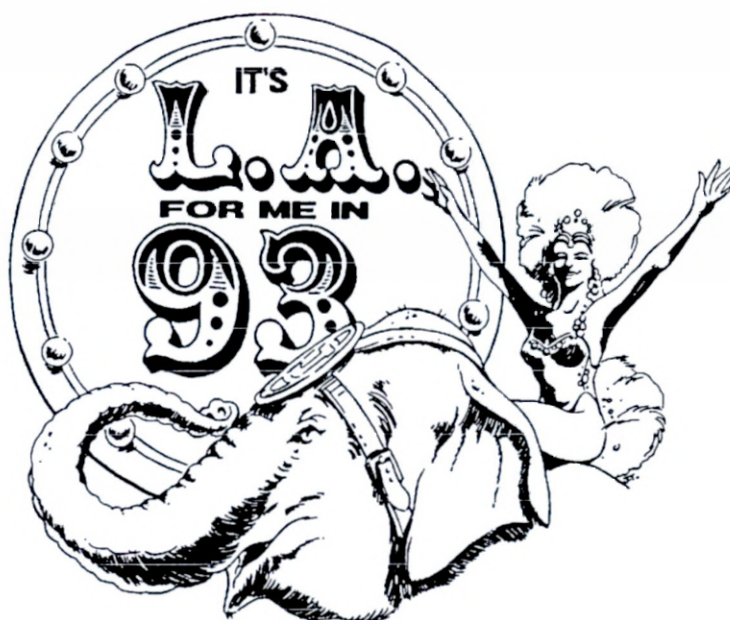
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Season's Greetings

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WITH JOE BRADBURY AT
YOUR SIDE

ALL NEW VIDEO

The new video, released in November 1992, features the Floyd King version of King Bros. Circus and the King-Cristiani Circus. The circus world was excited on opening day of King Bros. Circus in 1952 because it marked the re-birth of the grand free daily circus street parade. The 1955 King show was the largest motorized show to date, it probably carried more motor units than any truck show ever. You see it all: the V&H chariot type bandwagon, and the former Gentry Twin calliope, the big 10 Cole Bros. elephants, the huge #1 bandwagon built in quarters by Charlie Luckie for the 1955 show. You see the brand new white canvas big top, 135 with three 40's, set up for opening day; a stunning sight. Also see the historic old Macon circus quarters, the Victorian ring barn, the performers, the complete spec entering the big top and the complete parades. The color remains sharp and the professionally transferred tape is well edited. The music is the actual A.Lee Hickney band playing marches, gallops, the entire works, recorded at 1952 and 1954 performances. And, yes, you'll hear the steam calliope playing each time it passes. Best of all, CFA Historian Joe Bradbury, a friend of Floyd King himself, is your narrator. Joe gives the history of each unit and recalls with unique personal insights details from these glorious circus days. There's nothing else like it anywhere. Please order Video #2 from Gordon Taylor, treasurer, 1445 Monroe Dr. C-33, Atlanta, GA 30324. \$27.50 postpaid. Still available: Video #1 in which Bradbury narrates scenes from six great circuses from '29 through '41 and more. \$27.50.

AND A JOYOUS CHRISTMAS

A WISH FROM THE MEMBERS OF THE
DUGGAN BROS. - ARNOLD MALEY TENT No. 116, ATLANTA, GEORGIA

Joseph Bradbury
Bob Brisendine
Rudolph Cerjan, Sr.
Rudolph Cerjan, Jr.
Fred Colvalt
John Cooper
Grant Dozler
George Etling
Don Evers

Roxie Fitzpatrick
Michael Fleming
Roman Fleskoski
Ray Gronso
Pat Guthrie
Harry Hammond
Charles Hanson
Cathy Havens
Jimmy James

Galen Kilburn
Bill Lane
Lucille Lane
Myrtle LaRose
Toni Liebel
Mona May
Stan May
Tom Mayfield
Frank Mills

Jean Mills
Connie Miracle
David Miracle
Doyle Patrick
Audie Purcell
Richard Reynolds
Ann Rice
George Rice
Clarke Richardson

Carl Rottersman
Michelle Shireman
Ann Sullivan
Mercer Sullivan
Gordon Taylor
Carolyn Weaver
Marlin Weaver
Joel Williams
Joe Yow

We are indebted to two individuals in the preparation of this article, without whom this task would have been impossible. Ronald C. Finch of Newark Valley, New York gave permission to quote extensively from his copyrighted master's thesis prepared for the Graduate School of State University of New York at Binghamton and titled *The Circus Heritage of New York State*. A brief history for students of New York State. Chapter Five covers the story of Clayton Hawkes and his shows. Much of the information comes from a personal interview with Hawkes in 1974. Finch was acquainted with Hawkes and his wife Madge for thirty years.

Other valuable information came from Paul Horsman of Auburn, New York, who knew the Hawkes for many years.

Clayton R. Hawkes, Sr. was born November 1, 1904 and lived in Castle Creek, New York, a short distance from Binghamton. He was a motion picture projectionist by trade and worked at the Binghamton Theater, now known as the Forum. His career in show business included operating a small animal show on carnival and fair middays, an under canvas circus off and on in the years 1936-39, an indoor circus, and the Castle Creek Kiddie Land and Zoo on his property in that town in the 1950s.

Clayton and his wife, Madge, began collecting animals for a private menagerie in 1932 when they purchased two African green monkeys for thirty dollars from the Giesel Animal Farm in Amsterdam, New York. They were named Amos and Andy because of the monkeys' black faces.

Finch writes: "From this initial purchase, the Hawkes' private menagerie expanded. At the time, animals were inexpensive, with a monkey costing about \$7.50. Soon joining Amos and Andy were

Martin Bros. big top in Newark Valley, New York on May 15, 1936. Author's collection.



SHORT SKETCHES OF FORMER SHOWS

MARTIN BROS. CIRCUS

And Other Clayton Hawkes Shows

By Joseph T. Bradbury

a variety of small South American animals, including other varieties of monkeys, an agouti, and a pacca. The latter two beasts are members of the cavy family of large South American rodents.

"However, the prize of the animal collection came to Hawkes in a most unusual fashion. One day he received a telephone call from a Castle Creek car dealer who had just accepted a monkey as part payment on a car. Hearing of the Hawkes' private zoo and perhaps feeling that monkeys and business should not be mixed. The proprietor sold the animal to Hawkes for ten dollars. The animal was a large handsome spider monkey who took an immediate liking to Hawkes. Despite his unwarranted hatred for women 'Chippy' became the star attraction of the small menagerie."

In 1935 Bill Malarky, a local promoter of Firemen's Field Days and Fair, urged Hawkes to frame an animal show that could be used at one of his promotions.

During his 1974 interview with Finch, Hawkes said he had accumulated several weeks of vacation. Hoping to recoup some of his investment in the animals he decided to accept the offer.

"Borrowing \$100 from a bank he purchased a 15 by 20 foot tent from the Atwood Tent and Awning Company of Binghamton," wrote Finch. "Included was the

canvas, stakes, poles, and side wall. With the remaining money he purchased a 1929 Model A truck from a Johnson City auto dealer.

"The small show opened on the midway of the Deposit Fair. Advertising banners proclaimed the show to be a Miniature Zoo and featured the pacca, from the Million Dollar Pier, Atlantic City, New Jersey, U.S.A. Admission was five cents.

"Leaving Deposit, the show continued to play fairs in Whitney Point, Walton, and Owego. In Walton, Madge Hawkes joined the show. She lectured patrons about the animals they had

paid the raised admission price of ten cents to see. In Owego, a further charge was asked of patrons to see the pacca, thus creating an additional source of revenue for the show.

During the summer tour of fairs Hawkes and Carroll Miller, a side show operator, decided to frame a circus for the 1936 season. Finch continues the story: "Following the close of the 1935 Owego Fair, the two showmen set out to frame their circus. At Levine's junk yard in Binghamton, an 18 by 48 foot Army surplus hospital tent was purchased for \$35. The canvas being sold by the pound. The tent later served as Miller's side show tent on the new circus.

"In Lockport, New York, Hawkes located five wagons from the defunct Ferris Shows. The wagons were all former mud show wagons. They consisted of four cage wagons on steel wheels and an ornate ticket wagon on rubber wheels. The wagons were purchased for \$125 in the fall of 1935 and stored in a Lockport barn until the spring of 1936.

"As Miller had no money, it was up to Clayton to 'angel' or finance the new circus. To augment his salary as a pro-

Martin Bros. Circus big top and side show banner line in 1936. Author's collection.



jectionist and to make further equipment purchases, Miller's Vaudeville Show was formed in the fall of 1935. The show played in communities like Afton and Windsor, New York, and Hallstead and Hartford, Pennsylvania. The performance was usually given on a school stage. It consisted of Miller and his wife, Pauline, presenting magic acts, a ventriloquist act, and trained doves. Hawkes clowned and presented a high diving monkey and a cat. Another local performer, Phil Rockwood, presented a trained dog named Silver Queen. With the additional funds generated by this modest venture, the framing of the tented circus was completed."

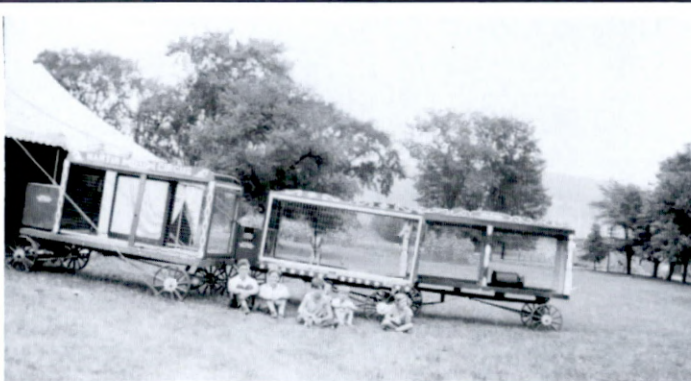
The outside circus world received the first news about Hawkes new show in an article in the November 30, 1935 *Billboard*. It was headlined, "Hawkes Framing Animal Circus." Dated Binghamton, New York, it read: "Clayton Hawkes of this city will place a small trained animal show on the road next spring to be known as Martin Bros. Winter quarters are being built on a farm at Castle Creek near here. Two barns are all ready in use, one built specially for the training of animals. One section is reserved for storage of animal trailers and the other section is used as a ring barn. An older building is used for the storage of equipment. The foundation for another 40 by 60 foot barn is under way. This will be used to house the physical property."

"The equipment thus far includes five trucks and trailers, five sections of blues, ring equipment and several tops. Two small tents have been purchased. The animal department includes three types of monkeys, three goats, a pony, a South American pacca and different kinds of birds. Additions will be made to the collection."

"Show will have a small band, calliope, and light plant. Big top will be a 60 with one 30 foot middle, and there will be a small menagerie and pit show. About fifteen people will be carried."

"Hawkes is at present associated with Phil Rockwood and Dan (Carroll) Miller. They are presenting an old time variety show in small theaters and halls in this state. Miller does magic, sleight of hand and Oriental illusions, while Rockwood performs his trained dog Silver Queen. Hawkes presents a trained domestic animal circus."

This was the only story the *Billboard* carried on Hawkes' new show until the following May before its opening. However, by way of the extensive and informative interview



Three cages on Martin Bros. Circus in 1936. Ronald Finch collection.

with Hawkes, Finch provided more details about the building of the show.

"As the spring of 1936 emerged, activity at the Castle Creek winter quarters picked up," Finch noted. "The wagons from Lockport were delivered and the new title Martin Brothers Circus was painted on their sides. The title had been chosen by Hawkes. During the winter of 1935 on his daily trips to the Binghamton Theater would pass the Martin Brothers Dry Cleaning establishment on Chenango Street. He felt that Martin Brothers would better fit a circus than a dry cleaning firm, and borrowed the title for his circus."

"A 45 by 80 foot big top was ordered from the Arbuster Tent Company of Illinois. The tent, including all stakes, poles, and sidewalls, cost \$100. However, after a few weeks on the road, the wooden stakes had all been replaced by steel axles from junk automobiles. The wooden stakes easily split when driven into the ground and 'with these flunkies around in the morning driving stakes they were soon obliterated.' In addition to the big top and side show tent, a third tent was purchased. This small top served as a dining tent and remained up every night to provide sleeping quarters for the working men."

Cage used by Martin Bros. from the Ferris show. Photo taken at Circus Farm in 1962. Paul Horsman photo.



"A 5 kw generator and portable seating was purchased from the Ketrow Bros. Circus in Virginia. [Author's note. William Ketrow used the Ketrow Bros. title through 1931 but at time of this purchase was using the Kay Bros. Circus title.] From the Sears-Roebuck Company a battery operated public address system was purchased, over which recorded music was played to accompany the performers."

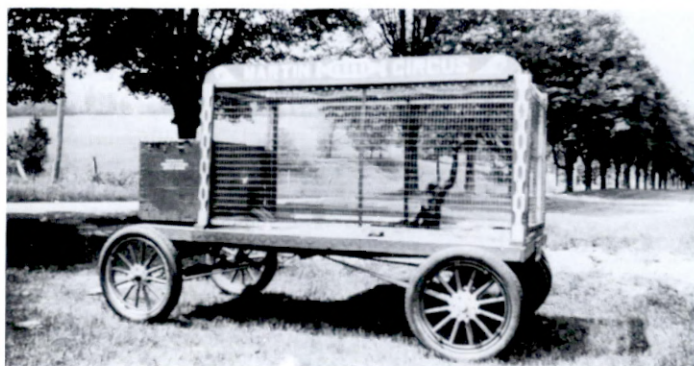
An article in the May 2, 1936 *Billboard* dated April 26, Binghamton, New York stated the Martin Bros. Circus, being organized with quarters at Castle Creek, 10 miles away, had completed its full assortment of canvas. Big top was a 50 by 80, menagerie 50 by 30, and side show 40 by 20, also a cookhouse, pad-room, marquee and various concession tents.

The article said the show would move on five trucks and trailers, and in addition there would be private cars and house cars. About fifteen people would be with the show. Trucks, trailers, props, ring curbs etc. were painted in silver and red. There were to be sixteen sections of blues, seven tier high, and several sections of starbacks. The report concluded by stating that the circus would be mostly animal and clown numbers. There was also be a spec and some aerial numbers. The show was to open in the Binghamton area the early part of May.

A later notice said Martin Bros. would open at Maine, New York, May 14, followed by stands at Newark Valley (15th), and Berkshire (16th).

The May 4, 1936 edition of the *Binghamton Press* published an article on the show. Three photographs were published, one showing Hawkes holding Chippy on his shoulder. Hawkes was quoted, "we'll build our venture up piece by piece until someday—who knows—we may be playing the big stands. Next year we'll have at least one elephant and some lions; the year after perhaps we'll have a calliope. Every first rate circus should have a calliope. There are hundreds of small towns—places that the big shows skip—which will turn out in hundreds to see this circus. Martin Bros. will hit these spots the first year and build up a reputation. Then we'll play larger stands. Our advance agent will report soon and start to book us through the summer."

The show was represented in *Circus Magazine-Wild West and Animal Review*, sold for ten cents. Several medium and small shows were included as well as several carnivals and wild west shows in this co-operative pro-



Martin Bros. cage in 1936. Paul Horsman collection.

gram. Several photos were used but only a couple were actually taken on the Martin show. A large truck show cage was probably from Downie Bros. The text was highly exaggerated in places. It read: "One of the main features of the Martin Bros. Trained Animal Circus is their adherence to the good old-fashioned principle that folks go to the circus to see all there is to see, and for that very reason have kept to the one-ring style of presentation. There is no one who objects to how long the circus performance goes on, in fact, the longer the show, the better. Even though the one-ring arrangement takes longer to present, everything takes place right before your face and eyes and there is no wishing that you had been looking over into the other ring, where the trapeze artists are doing a flip rather than at the animal act in the ring nearest you. 'One at a time for one and all' might seem to be the motto of the Martin Bros. Circus, and it is a good one.

"This season Martin Bros. have booked Capt. Melroy and his trained animal acts, as daring and spectacular an exhibition as the ring has known. Capt. Melroy provides a thrill which is hard to get over long after the animals have left the ring and are safely back in their individual cages.

"This brings up the point of the wild menagerie of rare animals from Europe, Asia, Africa, Australia, and South America, entry to which the price of admission for the big show entitles each customer. This menagerie, filled with more curious animals than ordinarily seen in circus menageries, is one of the Martin Bros. special features.

"A circus annex, or side show, is under a separate tent, houses many strange and weird freaks, wonders, and curiosities from different parts of the world. Martin Bros., however, will not tolerate any 'stuffed, mounted or mummified' attractions. They are the real, authentic things, as represented.

"The circus opens with a spectacular

fairly land extravaganza. Several artists and stars of the circus world have been engaged as special features with this show. Awe-inspiring exhibitions that hold you spellbound with amazement. One hundred startling sensations in the ring. The 'Happy and Snappy monarchs of America' clowns fill the tent with their side splitting antics. These are but a few of Martin Bros. new features."

The show opened as scheduled in Maine, New York on May 14. The May 30 *Billboard* covered the event. The article said there were capacity audiences at both performances. Featured were clown, flying ladder, wire act, and trapeze numbers. The performance was given in one ring by fifteen people. The after-show concert was by Dan Sherman and company presenting Oklahoma Cowboys. The show moved on three trucks and trailers. Later a ticket wagon and more cages were to be picked up. The show was headed for upstate territory and would not leave New York.

Finch gives a good description of the performance. "Although the writer of the article in [*Circus Magazine*] took some press agent liberties, (for example, there actually was no Captain Melroy and his trained animals on the show) the performance on May 14 was well worth the price of admission. For 25 cents, 15 cents for children, patrons to the big top were first treated to the wild animal menagerie which consisted primarily of the animals from the Miniature Zoo. The animals were displayed in cage wagons in the front of the big top. At night, the animals were kept in small compartments in the front of the wagons, while the props and seats were loaded into the vacated portion of the wagon for the trip to the next town. Even the cages on a small mud show had to 'double in brass.'

"Following the visit to the menagerie, a ticket holder could take one of the five hundred seats that surrounded the single ring to view the one hour performance. Featured in the main show were Carroll Miller and his wife. Probably all the patrons remembered these two performers if they had visited the side show earlier



The Ferris bandwagon on Hawkes' property in Castle Creek, New York in the 1950s. Paul Horsman collection.

on show day. There, in addition to a five legged dog, the Millers presented familiar magic and ventriloquist routines. In the main show, Mrs. Miller performed in a swinging ladder act. Her husband escaped from a straight-jacket while suspended upside down from the peak of the big top.

"A contortionist, from Susquehanna, Pennsylvania, who was known as 'a great drunk' opened with the show. Two days later in Berkshire, he got drunk and was asked to leave. Another gentleman from Binghamton, New York, who had seen duty on various medicine shows provided both a trapeze and slack wire act. His fault was that with his experience he always wanted to tell the owners how to run the circus, a trait which proved to be annoying to the proprietors.

"Clowning was provided by Hawkes and Kenneth Lashure, a young man from Hornell, New York. Animal acts included trained doves and a dog named 'Tessie' who performed in the ring with two goats. Mr. and Mrs. Dan Sherman of Onconta provided the concert. For a small additional charge patrons could remain in the big top to see 'Texas Cowboys and Cowgirls.'"

Billboard reports mention different counts of the number of trucks. One said there were five, another three. The larger number is probably correct. Unfortunately, we have very limited photographic coverage of the vehicles. An early report said there would be a live band. This proved to be incorrect as Hawkes recalled that recorded music was used. As was nearly always the case, especially with small tents, there were different accounts of the big top size. It was a bale ring type.

In 1962 Paul Horsman purchased some of the former Martin Bros. equipment from Hawkes. Horsman is very familiar with all the vehicles Hawkes purchased from the former Ferris shows and provided a complete description.

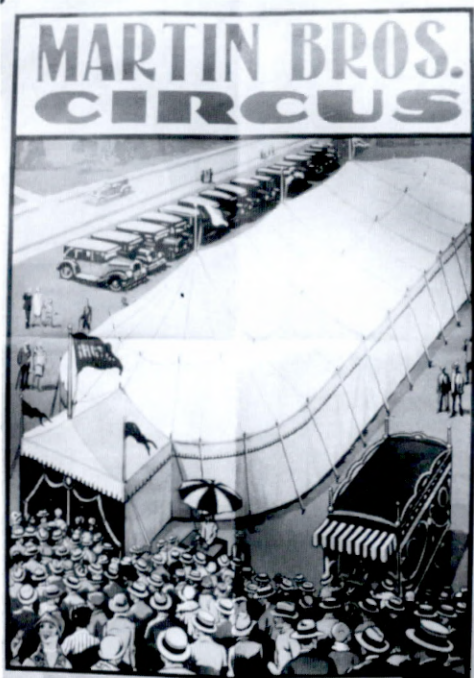
Norton H. Ferris of Lockport, New York operated the Ferris Motorized Circus in 1931, 1932, and again in 1935. In 1935 Obert Miller had his ponies and other acts on the show. After closing his show some of his equipment was offered for sale. Hawkes bought the bandwagon and four small cages.

Horsman said the bandwagon was built for the Ferris Shows in 1931. Its under gear was a standard spring gear from Buffalo Forge with a Ford model T truck body. The sides initially were set on the top of the body's sides, but later were dropped down so the bottom was level with the truck body bottom. The wagon was twelve feet long. Hawkes used it for his office-ticket wagon. The other Ferris wagons, including the cages, were constructed from bakery wagons. Horsman concluded parts of the bandwagon also came from this source. He believes no part of it was used on a circus before Ferris put it together. Horsman said he felt the carvings were from a carnival, but no one has ever identified them. Hawkes said that he placed rubber tires on the wagons and pulled them home one at a time behind his car.

Continuing his discourse on the Hawkes vehicles Horsman said: "I read in the *Billboard* there were two brothers in Lockport, New York who had carnival wagons in late teens, early 1920s. They would send them out, loaded on other show's flat cars. Some carvings on the bandwagon may have been from a carnival show front. The carvings had holes for light bulbs. Hawkes carried canvas in the bandwagon after he cut it down. This could have been on a show after Martin Bros. in 1936. Hawkes built cages out of canvas cloth with a little box for the animal and at night it was run into the box. The cages that came from Ferris were made from rabbit hutch wire with the original bakery wagons having a Buffalo Forge spring under gear. Each of the cages had two sets of wheels, one with wood spokes and steel tires, the other with artillery style rubber tires. Hawkes pulled the cages with automobiles. Hawkes also owned a larger circus looking cage. This unit later went to Art Miller and then to the Budweiser Company in New York City. At one time Hawkes owned seven cages.

In later years Hawkes had two small decorated cages on his Great American School Circus. Students dressed in animal costumes carried the cages with the animals inside.

Horsman recalled that Martin Bros. used a half sheet stock poster picturing a tent with old autos and ticket wagon in front. He noted that St. Leon Bros. Circus in 1931 used a similar one sheet with attractive homes in the background.



This 1936 Martin Bros. poster was printed by Donaldson Lithograph Co. Pfening Archives.

After the 1936 season began there was only one short notice in the *Billboard*. The July 11 issue reported said that George W. Bray, formerly with Ringling's and other advance departments, was now contracting agent for Martin Bros.

The August 8 *Billboard* carried the first news of the Hawkes show. The article said the show had closed after a seven week tour of northern New York towns. Continued hot weather and drought were given as the cause for the early closing. Hawkes stated he would turn his quarters into a small animal farm and exhibit his

Newspaper ad used by the Martin show in 1936. Pfening Archives.

**MARTIN BROS.
TRAINED ANIMAL**

Circus

AT NEWARK VALLEY
Friday, May 15 1936

Afternoon and Night Children's Matinee at 4 00

Aerial Artists
Trained Ponies, Dogs, Monkeys
and many other attractions
including Menagerie

On Patterson lot, Site St
Adults 25c Children 15c
 Night show at 8:15

animals for the rest of the summer. He added that his unit would play fairs in the fall and he planned to take the circus on the road the following year.

Fortunately Finch gave an account of the Martin Bros. season. He said: "The first two weeks of the season had been booked by Hawkes and Miller and provided good business. After the show began its tour a professional booking agent named 'Coy' [possibly a name for George Bray] was employed by the circus to complete the tour, thereby allowing the owners to tend to the daily operation of the circus.

"The spring of 1936 proved to be a cold and wet one. Wet canvas becomes extremely heavy and difficult to handle and years later Clayton would remember that 'it was all my men could do to get the first pole in the air.'

"On the lot in Cincinnatus, New York Hawkes was awakened by a state trooper. He reported that a blanket had been stolen from a clothes line during the night at a house next to the circus lot. Hawkes had provided his workers with a cot and a blanket at the start of the season. When he and the trooper examined the sleeping quarters, the missing blanket was found covering a working man. Reflecting on the incident he recalled that 'the poor fellow had sold my blanket to get eating money. He then stole the wash because he was cold. Don't you know, the trooper talked me out of firing this guy. For the rest of the year that fellow was the best hand on the show.'

"On May 30, the show arrived in Earlville, New York and was greeted by a half inch of snow. Hawkes and his wife lived in the unheated ticket-wagon. In a certain understatement Hawkes recalled 'boy it really was rough.' Later, in Waterville, the electric generator was ruined when too much oil was placed in the crankcase. The overfilling was a result of the truck carrying the generator not being parked on level ground. The season continued using Coleman gas lanterns for lighting.

"At one town Chippy, the ring tailed monkey, attacked his keeper. The young man, dressed as a clown had taken Chippy out of his cage. The primate, mistaking the clown for a woman, began to tear the clown costume from the boy. On yet another occasion, Hawkes returned to the circus lot to find that the working men, in a spurt of creativity, had painted his black 1929 Ford sedan aluminum.

"As the show ventured farther from home, business began to decline. In Madison, New York, Miller and his wife left the show, taking with them the side show and their two big top acts. With the fair season starting, the Millers felt more money could be earned on the midways than on the traveling circus. As the circus fal-

tered, the Shermans began talking with another Martin Bros. employee about taking out a hill-billy show. Since neither the Shermans or the employee had any equipment, Hawkes became suspicious that they were planning to use his equipment if the Martin Bros. Circus folded.

"The final blow came when the circus arrived at Oriskany Falls. The posters advertising the circus had been put up that morning by the advance agent. As a result no crowd arrived. With no route booked in advance, Martin Bros. returned to winter quarters in Castle Creek. The circus company had reached the end of the hundreds of small towns it had hoped to reach its first season.

"Following a reorganization period the Martin Bros. Circus hit the road again only to close forever at the end of July in Delhi, New York. Although the season had been a financial failure, Clayton and Madge Hawkes had owned a circus, a fact that none of their neighbors could duplicate. In retrospect he recalled that 'I know now, to put out a little show, you have to have a family show, otherwise they don't work for your interest.' Hawkes continued, perhaps a bit triumphantly, 'but they didn't succeed in taking it away from me as they had planned.' The Martin Bros. Circus remained the property of the Hawkes."

Although the early spring of 1936 was wet and cold, the weather soon turned to scorching heat. That summer was one of the hottest on record in many parts of the county, especially the midwest. In the *Billboard* account of the show's closing it was noted that the continued heat was one factor in the decision to call it a season early.

Other than the opening dates the *Billboard* printed no other stands in the route section. Mrs. Hawkes recently provided a partial listing of some Martin Bros. stands in 1936. May 29 saw the show at Sherburn; New Berlin, May 30, Decoration Day and a penciled notation that it snowed. Other stands were: June 8, Richfield Springs; 9, Milford; 10, Hartwich; 11, Laurens; 12, Otego; 13, Gilbertsville; 15, Morris; 16, Mt. Upton; 17, Bainbridge; 18, Afton; 19, Harpersville; 24, Lisle; 25, Trillett; 29, Guilford; July 2, Franklin; 6, Davenport Center; 7, Jefferson; 10, Andes and 11, Treadwell.

1937

Hawkes in his interview did not mention any of his activities in 1937. The *Billboard* of the May 22 headlined: "Title of Martin show is changed." Dated Binghamton, New York, May 15 it stated



Cage in the Clayton menagerie in 1938. Author's collection.

Hawkes had changed the title to Clayton's Combined Circus, Trained Animal Show, and Menagerie. The show was in quarters at Castle Creek, New York, and would not take the road until about July 1.

In the "With the Circus Fans" column of the August 28 *Billboard* it was reported that circus fans Stuart English, George Barlow Jr. and III of the Pat Valdo Tent of Binghamton, attended the Clayton's Combined Circus at Castle Creek the night of August 7 which was giving occasional performances under various auspices. All equipment was in excellent condition and performance was well balanced. An eight piece band and twelve performers comprised the personnel.

1938

There were no reports in the trade publication concerning Hawkes until the July 2 *Billboard* which said that the Clayton's Combined Circus and Menagerie was preparing for the road and would open in July, tentatively on the 11th. A new light plant had been received. All equipment was freshly painted. Big top and old light plant, formerly used on Kay Bros. Circus, had been sold. The big top had been replaced by a canopy that would shelter ten lengths of grandstand seats. Performance was to be given in the open, encircled by sidewall. Among new animals recently received were two white pheasants and several monkeys. There would be eight small cages of animals. Show was to be transported on five trucks and trailers. Unfortunately, no photos of the canopy type canvas set up used in 1938 have turned up.

The show did not open as planned and nothing further was reported until the August 20 *Billboard*. The report, dated Binghamton, New York August 13, was headlined: "Clayton will not make regular tour." It noted the Clayton circus would not make a regular tour of New York State that season as originally contemplat-

ed. Poor business conditions was given as the reason. The show was to play several auspices dates that month and in September. It was to be at the Quaker Lakes, Pennsylvania carnival.

A week later the *Billboard* said that George H. Barlow III of Binghamton had charge of the Quaker Lake's Carnival held August 19-20 and that animals from Clayton's Circus were used.

The September 17 *Billboard* reported that CFA members Stuart English and George Barlow III saw the performances of Clayton's Circus at Chenango Bridge and Castle Creek, August 23 and 27 respectively. The show was using twelve people and was nicely presented in one ring with pony, dog, bird, acrobatic, tumbling, and clown acts. Certain acts and features were to be used from time to time in the Recreational Hippodrome in Binghamton the next winter.

Hawkes was wise to cancel plans for a regular tour in 1938 as that season was one of the worst ever in circus history. Many shows large and small failed that year.

Small handbill used by Clayton's Circus in 1937 and 1938. Author's collection.

A SHOW FOR THE FAMILY.

CLAYTON'S COMBINED CIRCUS AND MENAGERIE.

TRUTHFULLY ADVERTISED.

HONORABLY CONDUCTED.

ONE PERFORMANCE ONLY
AT 8 O'CLOCK
Prices Reduced Adults 25 Children 15Cents.

1939

In 1939 Hawkes formed a partnership with Earl Bogart from Afton, New York. The show opened as Bogart's Novelty Circus. In an article in the April 23, 1979 issue of *Sunday Binghamton*, Hawkes told about this deal: "I had about five trucks and trailers and Bogart had all kinds of trained animals, even trained chickens. I furnished the equipment and he put on the show."

The May 27, 1939 *Billboard* informed the circus world of the new Hawkes-Bogart show with an article dated Castle Creek, New York May 27. Headlined "Bogart has Inaugural at Castle Creek." It read, "a show known as Bogart's Novelty Circus opened here July 22 under auspices of the Grange. It consisted of trained ponies, dogs, pigeons, doves, guinea hens, rabbits, cats, ducks, roosters, and other small animals and fowl. Performance also included chair-balancing, trapeze, revolving traps, flying ladder, and clown numbers."

"Show was presented in a 60 by 40 foot top with seven sections of blues set up on one side of tent. Side show featured nine cages of small animals and some novelty numbers. Part of the equipment used is leased from the Clayton Circus that toured under auspices last season and was known in 1936 as Martin Bros. Circus."

"The show travels on six trucks and trailers. In addition there were several automobiles with trailers for living quarters. Fifteen people were with the show. Advance and contracting as well as banner soliciting was handled by George W. Bray."

Nothing further was printed concerning the show until the July 29 *Billboard* reported: "Bogart show resumes. Bogart Novelty Circus that recently returned to quarters here after a New York state tour of six weeks, again took to the road July 20 and will play a month under auspices. All stands will be in the state except August 18 when it will be at Quaker Lake, Pennsylvania for the annual carnival. George Bray, who had the kid show, will play fairs. The circus is now framed to play in the open with a canopy for spectators. There is a menagerie but no side show. Show moves on six trucks and trailers and carries nine people."

There was no information published indicating when and where the Bogart show closed, but 1939 was the end of canvas operation for Hawkes.

A decade later, following World War II and the post-war years, Hawkes was back in the circus business, this time with an indoor show. Finch's thesis tells the story: "Again, in 1949 Hawkes and former circus

band leader Mike Guy played nearly six weeks of dates in school gymnasiums in New York and Pennsylvania. Of this tour, which included the use of school children as performers, Hawkes would said, 'I enjoyed that more than anything else I had done.'" This show was titled Great American School Circus.

The school show was the last of Hawkes' circus adventures. However Hawkes' circus property, tents, seats, and props were rented to local fairs and celebrations.

Finch continued the Hawkes story: "During the 1950s, kiddie rides and concession equipment were purchased. The

BOGART'S NOVELTY CIRCUS

LOT

CARD

LITHO

WATER

ADMIT ONE.

SPECIAL COURTESY.

Not good for two children.

Signed by

Service charge 5 cents payable at Ticket window.

Advertising pass used by the Bogart show in 1939. Pfening Archives.

old winter quarters was surrounded with a board fence to form the Castle Creek Kiddie Land and Zoo. In this venture the Hawkes menagerie of small animals remained the focal point of interest. During the third week of August, the Hawkes always played the Harford, Pennsylvania fair selling popcorn and cotton candy to generations of fair goers.

"Clayton was always an avid collector of circus posters, programs, pictures, and tickets. At one time his collection was one of the largest and most varied in the United States."

Although not going into detail about his other show adventures in any of his interviews Hawkes toured a motion picture show under canvas. He mentioned in the 1978 interview he had operated this show for twelve years. At times he was in partnership with Art Doc Miller, of Elmira, New York. Also it is believed Hawkes and Miller were partners in a vaudeville show. The motion picture and vaudeville ventures were titled Miller-Hawkes Shows.

When Paul Horsman first met Hawkes, he was working one night a week as a motion picture projectionist at a drive-in theater. He was also operating a small park at his Castle Creek home with rides

and animals. In the early 1960s he was interested in selling his circus equipment. Horsman recalls at first Hawkes wanted to sell him everything he had on hand. Later after visiting Horsman's Circus Farm at West Fryeburg, Maine, he withdrew his offer. Hawkes said he had decided to frame a place just like Horsman's. However, he did not enlarge or improve his own operation and a short time later was willing to sell again. In late 1962 Horsman purchased the following equipment and vehicles from Hawkes: the bandwagon-ticket wagon, one cage wagon, a stake puller, a bale ring, two Chautauqua chairs, and two sections of starback seats originally from Kay Bros. Circus. The Chautauqua chairs were constructed with a wooden strip back, canvas bottom, and wide enough for two people. They had been used for reserve seats on Hawkes show. With the bandwagon-ticket wagon came the top carvings and skyboard which were used on it when it had a top, before it was cut down to carry canvas. At the time of the purchase Hawkes also wanted Horsman to purchase three other cages but he declined. Horsman kept the Hawkes' equipment as long as he operated his Circus Farm. When it was

closed he began disposing of it with his other circus items. The Kay Bros. seats were sold in 1977 to John Frazier's Fisher Bros. Circus. The bandwagon-ticket wagon was sold to Bill Griffith and later went to the Circus World Museum. Horsman still has the top carvings. He now believes the carvings were originally from the Rubin & Cherry Carnival.

Clayton Hawkes died December 12, 1981 with his wife Madge and son, Clayton Jr. surviving. To honor Clayton and Madge a group of circus fans from New York, Pennsylvania, and Ohio formed a club entitled Martin Brothers Show. In 1986 to commemorate the fiftieth anniversary of the Martin Bros. Circus the club held a three day meeting in Binghamton which included displays of circus models, posters, and props from the original Martin Bros. show.

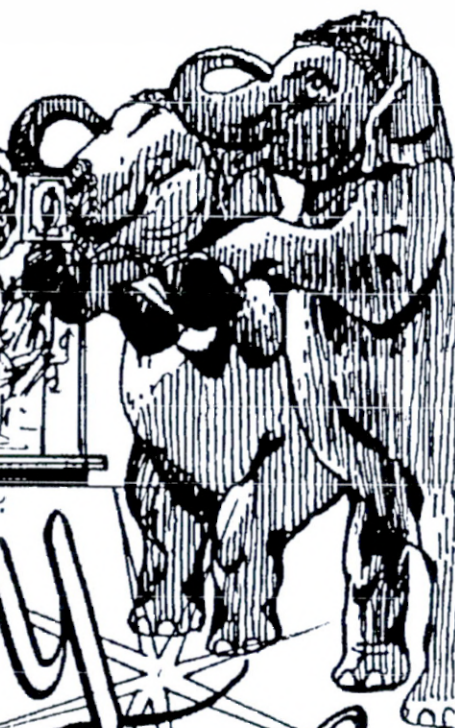
Clayton Hawkes is remembered as one of many showmen the Empire State has produced. Although he was a member of the Circus Historical Society, he used to say that when people asked him if he was a circus fan he would reply: "No, I'm not a circus fan, I'm a circus man." This article is respectfully dedicated to Clayton and Madge Hawkes.

I thank Fred D. Pfening Jr. and the Circus World Museum, Baraboo, Wisconsin for help in preparation of this article.



**HOLIDAY
GREETINGS**
and Best Wishes

**JOE and MARION
McKENNON**



G. K. Sappo.

Happy Holidays

JIM & KRYS ELLIOTT



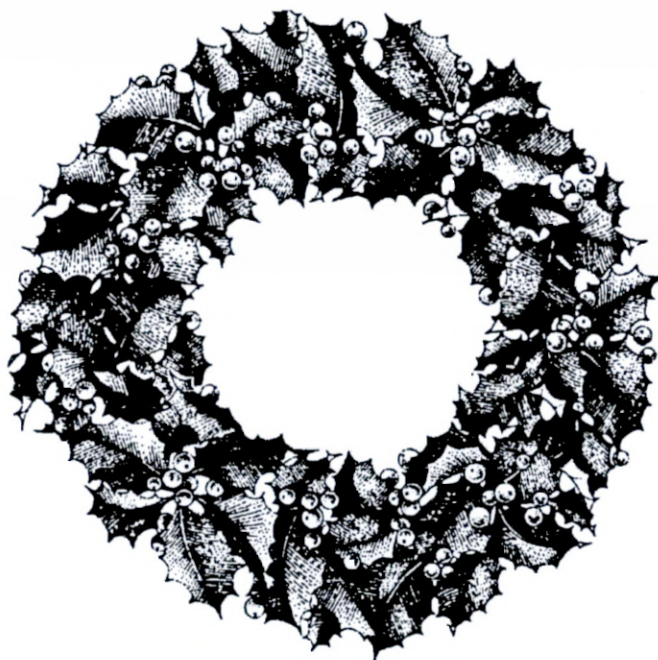
CHRISTMAS GREETINGS

DALE C. HAYNES
CHS SECRETARY-TREASURER

Happy Holidays

SARASOTA INTERNATIONAL
CIRCUS FESTIVAL & PARADE

December 29, 1992 to January 3, 1993



HOLIDAY GREETINGS

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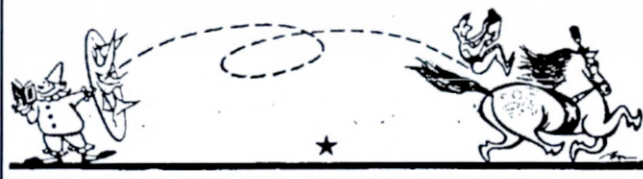
A review of the fifth and posthumous volume of R. Toole-Stott's *Circus and Allied Arts: A World Bibliography*, prefaced by a personal memoir of its compiler and the history of a debacle.

Raymond Toole-Stott, the late compiler of *Circus and Allied Arts: A World Bibliography*, was born at least a generation too soon. Despite his assertion in the present volume that, owing to the reorganizing of the institution where he did most of his research, he considered it "fortunate that I began this work when I did, for it would never have been possible to compile an international bibliography of this nature in The British Library today," he would indeed have done it—and with far less time and effort. Were he still among us, I can readily imagine him breezing into that library each evening with a laptop or notebook computer in hand, perhaps with an attached "scanner" that would read and enter titles and other information onto a disk, without the need to even touch a keyboard. The software in this hypothetical computer would automatically translate these entries into the typography and format he had decided on in advance, so that, after the adding of his comments and some minor editing at home or in the office, the disk could go directly to the printer. Of course, a few years from now we might even be reconciled to dispensing with this last step—but that brings up another topic book lovers would prefer not to contemplate.

Had the above *modus operandi* been available to Toole-Stott, it also seems likely we would have been spared seeing the fifth and final volume of his great bibliography in its present sorry state; and as those in charge of its long overdue publication could easily have availed themselves of the same technology, but chose not to do so, the time has arrived to mete out some well deserved chastisement. But first a little history: of the compiler, his working habits, and several other matters.

It is now nearly thirty years since the writer, who was then doing graduate work in the history of the theatre, first encountered *Circus and Allied Arts* in the stacks of Yale University's Sterling Library. In my coursework at that school I had stumbled upon a topic that intermingled theatre and circus, and Toole-Stott's bibliography opened a new world to me. At the time, only the first three volumes had been published. Fascinated by their scope and the compiler's obvious erudition, and until then possessing little knowledge of or indeed interest in the topics they covered, I literally read all three volumes from cover to cover. For

STAR BACK REVIEW



By A. H. Saxon

better or worse, that fateful encounter marked the start of my career—although, for professional reasons, I refused to acknowledge it for many years—as a "circus historian."

Shortly thereafter I began to correspond with Toole-Stott, and in 1967 we first met in London. We were on friendly terms until his death fifteen years later, often working side by side in the Main or North reading room of the British Museum, discussing the circus until late into the night at his book-lined apartment near Marble Arch, and, whenever he paid visits to America, traveling together to various libraries and private collections. A few years after our initial meeting he completed the fourth volume of his circus bibliography and asked me to write the foreword to it. I was thrilled to do so, of course, all the more so since I would finally have the opportunity to express the considerable debt I owed to Mr. Toole-Stott and to emphasize the value of his prodigious work to those laboring in re-

Raymond Toole-Stott on a visit to Yale's Beinecke Library in the summer of 1972. Photo by A. H. Saxon.



lated fields such as theatre. In that foreword, too, I deliberately took issue with the compiler's "unequivocal" declaration, in the volume's "Arrière Pensée," that this was to be the bibliography's final volume. "Somehow *Circus and Allied Arts* must be allowed to continue," I wrote.

No doubt I was being a little self-serving when I expressed that wish, and no doubt Mr.

Toole-Stott realized as much. "This is a hellish job," he wrote to me shortly after I had sent him the foreword. "Tears, sweat and damnation are nothing in it. Not the compilation, of course, which one enjoys, but the checking, checking, checking. It becomes a nightmare after a while, and I feel I have really had enough." Yet I also knew by then that, for all his complaining about the drudgery involved, he was incapable of giving up his habit of collecting circus titles; and that, more than with any of his other works, he took a genuine and justifiable pride in *Circus and Allied Arts*. I defy anyone to pick up any of its volumes and not be immediately struck by their superb typography and overall physical appearance, their fine plates of illustrations and even their jackets, and the infinite care and patience that have obviously gone into their making. Any of the first four volumes, that is, for we have yet to come to the fifth and posthumous one.

When one considers that Mr. Toole-Stott also published four books on the writings of his friend Somerset Maugham, a two-volume bibliography of English conjuring, plus various catalogues, articles, and other books—all this in addition to holding down a responsible full-time job in the Treasury Solicitor's office—his output is truly remarkable. Remarkable, too, is the fact that most of them were printed at his own expense, although he did not personally attend to their distribution, which was generally handled by his favorite publisher, Harpur & Sons of Derby. Nevertheless, he kept close watch over sales and seemed to know the name of every institution or individual that had purchased copies of the circus bibliography. "Oh yes," he would often remark when I happened to mention some American library or collection he had never visited, "they have my bibliography." Twelve hundred copies each were printed of the first four volumes, and up until the 1980s, at least, one might still purchase a complete set. At the beginning of 1978, for example, as Mr. Toole-Stott wrote to me at the time, Harpur's itself had on hand only 150 copies each of the first two volumes and by then had sold 800 copies of the fourth. Probably all of the distributor's copies are

gone by now, but even during his lifetime it seems a sufficient number were sold to enable Mr. Toole-Stott to recoup his expenses and, as he sometimes hinted, receive a little "income." The last could not have been very much, of course; nor could any amount of "income" have repaid him for his time and labor. Still, it would appear he did not lose money by publishing the bibliography, and this, I believe, was pretty much the case with all Toole-Stott's books, despite their hardly ever being advertised. He was a shrewd judge of what the market would bear.

I rather suspect, however, that it must have been a case of wishful thinking when, in the "Arrière Pensée Encore" to the present volume, he wrote that a number of publishers, once he had finally reached the end of his task, "suddenly found the work to be a commercial proposition" and announced they were willing to "take it on." To my knowledge no such offer was ever forthcoming (although one publisher did signal its interest in doing a reprint edition), which is certainly no reflection on Mr. Toole-Stott's work, but merely one more indication of the short-sightedness and invincible ignorance to be found among publishers and their editors on both sides of the Atlantic. In fact, as Toole-Stott confided to me many years ago, it was his original hope that Oxford University Press would undertake the publication of the circus bibliography, and with this in mind he submitted to that press the typescript of the first volume. So incensed was he by the rejection and, to his way of thinking, discourteous treatment he received from the editors there that he complained to the university senate—and received a "charming and conciliatory" letter from one of its officers in reply. To those familiar with only recent publications by this press, especially its American branch, it will no doubt come as a shock that Oxford was ever very particular about what it published; but such indeed was the case at the time, when there existed considerable prejudice against books dealing with the circus among scholarly presses in general. That incident, more than any other, convinced Mr. Toole-Stott he would have to go it on his own. Privately, too, he was indignant over some of the less than perceptive reviews the bibliography eventually received, including one by the well-known theatre historian Allardyce Nicoll, who is answered, though not named, in the "Epilogue" to Volume 3.

Despite all the damnable "checking, checking, checking," there are a fair number of errors in the first four volumes, sometimes of a substantive but more often of the idiotic "typo" kind for which authors feel like kicking themselves forever after. A perfect example of the latter will

be seen on the fourth volume's title page, where the publisher's name has been misspelled! Mr. Toole-Stott was the first to acknowledge his fallibility in these matters, appealed to his readers to send him their corrections, and included those that were drawn to his attention in the "Errata and Corrigenda" sections from volume 3 onward. To a large extent these mistakes were inherent in the task, and had the compiler occupied a university position, no doubt he would have had sufficient leisure to catch most of them before they found their way into print. In this country he would probably have headed up a "project," perhaps even an "institute," and commanded an army of editorial assistants and graduate students. In reality, however, he was almost entirely on his own, an example of that sorry breed we today refer to as an "independent" scholar. He applied for, but never received any financial support from foundations, trusts, or arts councils toward his very considerable research and travel expenses. Nor, for that matter, did he ever receive any academic honors, despite the indebtedness of so many scholars to his wide-ranging research. The "M.B.E." he eventually was entitled to subscribe to his name was conferred not for his outstanding contributions as a bibliographer, curiously, but for his work in the Treasury Solicitor's office.

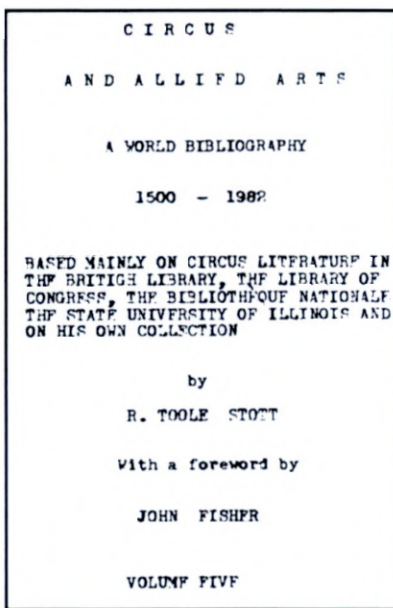
The typescript of the title page to volume 5 of *Circus and Allied Arts*.

These constrictions on his time and finances were bound to influence his working habits. It always amazed me, whether in the British Museum or some American library, to see how rapidly he could get through a book. A stack of them would be brought to his desk, out would come the small tape measure he always carried with him, and for the next few minutes he would furiously scribble down his notes while flying through the pages of the first book, then smartly close it and go on to the next. When traveling abroad his pace was even more hectic, since in those days British citizens were permitted to take only a certain amount of money out of the country and consequently he felt he had to make every minute count. I don't recall ever seeing him return to a book to check what he had written down. At the British

Museum, of course, he might easily do so at some later date. But in America he was always thinking ahead to the next library or collection on his itinerary, and there was only so much time that could be spared for each of them. The result of this perpetual rush was that transcription and other errors were bound to creep in, while materials of a more ephemeral nature might escape his attention altogether. To be sure, if something struck him as wrong or he realized he needed additional information once he had arrived back in London, he would either verify his work against bibliographical aids available there or, failing that, write to me or some other contact to enlist our help. But in general the fate of an entry was sealed once he had left the library owning the work, and I hardly ever knew him to request xeroxes. He began his research before cheap photocopies were available; and besides, even at the end of his career they were still unobtainable at most of the private collections he visited, or prohibited outright in the case of the many rare and fragile items he examined.

These observations, it will be understood, are in no sense meant as a criticism of Mr. Toole-Stott or his working methods, but are simply set down as an indication of what he was up against, as well as what readers of his circus bibliography may reasonably expect. Had he been able to proceed more deliberately, he might have made fewer errors in his work; but against this must be weighed the fact that we would then have fewer entries, and possibly even fewer books, by him. It never bothered me in the least that some detail of a work's title or its contents might be off in a point or two. The important thing was that the bibliography led me to the work.

The rich and delightfully chaotic variety, the readability, the scope and sheer magnitude of *Circus and Allied Arts* are rewards and joys in themselves. Even now, after having it in my library for so many years, I cannot pick up one of its volumes without receiving some fresh idea or inspiration. No matter how one looks at it, the bibliography is a grand and perfectly astonishing achievement. Would that a whole "society" of individuals had proved



half so industrious as its compiler.

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Mr. Toole-Stott's small apartment near Marble Arch was not so much "book-lined" as it was *double* book-lined, for that was the bloated condition of the shelves in the glass-fronted bookcases that occupied nearly every available space along the walls. Prior to its sale, he had a large collection of Maughamiana; he often purchased first or fine editions of belles lettres in general; and in addition to these, of course, there was his extensive circus collection. The last comprised not only books, pamphlets, and periodicals, but also a fair number of ephemeral items such as handbills and prints, plus a few scrapbooks into which he had mounted letters and other choice items. To the end of his life, even after he had sold his collection to the University of California at Santa Barbara, he could not resist acquiring nearly every new book on the subject; and he was always in pursuit of rare out-of-print works, drawings, and unusual manuscripts (even a batch of Lillie Langtry letters!) that might come up at auction. As was perhaps only to be expected, he was very much aware of the current monetary value of all these things, and this expertise is sometimes reflected, to the detriment of less important qualities, in the comments he added to his bibliographies. If he discovered some book on the circus was being remaindered at Foyle's, and felt certain it was destined to appreciate in value, he would purchase multiple copies as "investments."

I sometimes thought he was a little too concerned with these matters, and I was often amused, occasionally appalled, by his acquisitiveness. During my stays in London, for example, I once stumbled across a fair number of 19th-century circus prints and bills in a bookseller's shop. Being then at work on my biography of Andrew Ducrow, I bought a few items relating to his career for possible use as illustrations, and that evening, while showing these to Mr. Toole-Stott, mentioned the other things I had seen. He never said a word; but when I arrived at his apartment the following evening, I found all of the items I had passed over awaiting my inspection, and Mr. Toole-Stott himself looking highly pleased with himself. He had "popped round" to the bookseller's first thing that morning and snapped them all up! On another occasion, when I was back in the States, a friend and former student presented me with a Ducrow letter. He had purchased it from the widow of the well-known dealer in theatrical

memorabilia, Ifan Kyrle Fletcher; and although the body of the letter was in another hand, the signature was certainly genuine, and I was delighted to receive this memento of a famous circus figure to whom I had devoted so many years of my life. In my next letter to Mr. Toole-Stott I naturally mentioned this gift and my elation upon receiving it. Strange to say, he did not at all appear to share in my joy, and in fact seemed rather resentful that Mrs. Fletcher had sold the letter to a "foreigner" before first offering it to him! With the result that he "popped round" to her place as well, and more or less browbeat the poor woman into selling to him, "as compensation for the one I lost," a letter that was indeed entirely in Du-

lum-bound institution in anything connected with the circus. By the time the catalogue appeared, the decision had been made to sell the collection's approximately 2,000 titles as a single lot; and Illinois State University at Normal, which already possessed a remarkable circus collection, submitted the winning bid of £8,500. That was a pretty good sum of money in those days, but only a drop in the proverbial bucket, as these things go, a few years later.

Around this same time Mr. Toole-Stott began thinking about where his own circus collection would eventually go. Years before he had offered it as a gift to the British Museum—which would have been the logical home for it, considering he did most of his research in the library there—on the one condition that it be kept together as a collection. The reply he received was that this couldn't possibly be done: his books would "have to go on the shelves with the other books." The Museum's staff later changed their minds on this subject (his bibliography in the main reading room received so much use that its volumes soon had to be rebound in leather); but, offended by their former attitude, he decided he wanted his collection to go to America, where he felt certain it would be "appreciated." Then, too, he was frequently lionized when he paid visits to this country, as he rarely was in Britain; and he was impressed by the fact that American universities were increasingly receptive to studies of the circus in their graduate programs. Meanwhile, his fine collection of

Somerset Maugham items had already gone to the University of California at Santa Barbara. Lest anyone wonder about Toole-Stott's connection with this institution, I should add that he had a sister-in-law then living in Santa Barbara, and that, during visits he paid to her and her family, he had ample opportunity to become acquainted with the university and its special collections department. The library not only purchased his collection of Maughamiana, but also featured it in a special exhibition; and Toole-Stott was so delighted by the photographs and descriptions sent him of this event that he decided that, upon his death, Santa Barbara would receive "all my remaining Maugham letters and inscribed copies which I did not include in the collection."

It should have come as no great surprise, therefore, that his circus collection also eventually went to this library. Toole-Stott liked the idea of its going to an "academic" institution, and at least two other North American universities, one of them in Canada, expressed their desire to buy it. Chappie Fox was understandably

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- Dreux, Alfred de cont.
Alfred de Dreux was a well known French painter of equestrian scenes. He executed a superb portrait in oils of Caroline Loyo. He was killed in a duel; it is said, over an equestrian portrait of the sovereign he had been commissioned to paint.
- 1086a DVOŘÁK, František. František Tichý [With an introduction by F. Dvořák]. Praha, Nakladatelství Československých Výtvarných Umělců. 1960. BM X.0413 14 a 34 4to. p.30+4+14 col. plates, 36 black and white plates.
This volume, published as a tribute to the great Czech artist, contains many reproductions of his fine circus studies, some in colour. Another edition of 600p. See also 10925.
- 10863 EBERZ, Josef. Nächtlicher Circus. 6 Holzschnitte von Josef Eberz. München, Gollitsch Verlag. 1920. (Graphische Capriccios, opus 1). AUB Cir 731
Portfolio, 6 woodcuts. Cover title. Limited to 200 numbered copies, the first 30 being hand-colored by the artist and signed.
- 10863a FROST, Richard. The Circus Villains. Athens, Ohio, Ohio University Press. 1965. AUB P 66-1531 8vo. p.55. Verso.
- 10863b GORERTZ, Mathias. El Circo, once dibujos y una viñeta. Barcelona. 1949. 8vo. 11 illus. Limited to 105 copies.
- 10864 GYSELEN, Blanka. Circus. Verzen Blanka Gyselen. Tekeningen Jo de Meester, Prive Editie. (De Porte to Antwerpen gedrukt houtvrij Malmro). (1958). 4to. p.45. Drawings and verse on yellow paper. Limited to 300 numbered copies.
- 10867 HARDY, Thomas. Far from the Madding Crowd... With Twelve Illustrations. In Two Volumes. London, Smith, Elder & Co. 1874. BM C 70 a 4 4to. The Sheep Fair. First printed serially in The Cornhill Magazine Jan.-Dec. 1874.
- 10868 — SAME. New York, Henry Holt & Co. 1874. (Leisure Hour Series). BM Cup 400 a 12
Ch.50. The Sheep Fair: Troy touches his Wife's Hand. Sometimes described as the true first edition of the novel, but Parry gives priority to the English edition.
- 10869 — Ver van het stadsgewoel. Een Verhaal uit het Engelsch van Thomas Hardy, door Mevr. Van Westrheene. 2 vols. Amsterdam, P. N. van Kampen en Zoon. 1876. BM 011388 aa 19
Ch.50. De Schapevmarkt. Dutch translation.
- 10870 — Barbara. Traduit de l'anglais par Mathilde Zeys. 3rd ed. Paris, Société du Mercure de France. 1902. BM YF 548dy
BM 012601 5b 21

Part of a representative page from volume 4 of *Circus and Allied Arts*.

crow's hand, but which she seems to have been keeping in reserve. That accomplished, and the affront to his peculiar sense of fairness having been repaired, he was more than willing to provide me with a copy of his letter, which I used in my book.

I could continue in this vein for quite a few pages, but the point is, Mr. Toole-Stott was not only a bibliographer—he was also an avid and knowledgeable collector. His expertise in both areas was frequently in demand, and when the decision was made to put the great circus collection that had been assembled by the Dutchman Jo Van Doveren on the market, he advised the collector's widow and was instrumental in getting it to Sotheby's. The sale took place in March of 1970, prior to which I did my best to convince the director of Yale's Beinecke Library to bid on the collection, only to be met with the resistance I have invariably encountered when trying to interest that ve-

eager to acquire it for the Circus World Museum, and when I learned of this during a visit to Baraboo in early 1972, I immediately wrote to Toole-Stott, urging him to consider the Museum's offer and pointing out how appropriate it would be for his collection to go to the library there, which at the time was rather book-starved. I subsequently learned that when I wrote that letter the collection had already been sold and crated for shipment—a fact he wanted kept secret, for some unexplained reason, until it arrived in Santa Barbara some two months later.

In the meantime he had begun work on the first volume of his conjuring bibliography, which necessitated frequent visits to America. He sometimes stayed with me during these trips, and I would drive him to some of the private collections he wished to visit, one of which, to my amazement, turned out to be less than five miles from my home. But he also, on these same trips, finally began a systematic exploration of circus holdings in American collections, of which he possessed only limited knowledge until that time. He had been completely ignorant of the vast resources at Illinois State University, for instance, until that institution purchased the Van Doveren collection. Nor was he really familiar with the treasures to be found in Bridgeport, or at Princeton, Harvard, the Library of Congress, and any number of American universities and institutions. Now he made a point of visiting as many of them as he could. With the result that, as early as the summer of 1974, after returning home from one such trip, he wrote to me that if he managed to survive the conjuring bibliography, he would certainly consider doing a fifth volume of the circus bibliography. Only a few months later he was referring to this fifth volume as though it were a certainty; and since his sister-in-law had by then moved to New Jersey, he was sure this would facilitate his research in the New York area.

And so the final volume, based largely on his discoveries in America, continued to grow, while he simultaneously worked on his conjuring bibliography. The second and final volume of the latter was published in 1978, following which he was again free to turn his full attention to the circus, although there was a temporary distraction when he was asked by Sotheby's to advise on the sale of the great magic collection that had once belonged to his friend Jimmy Findlay. As early as the fall of that year he wrote to me that he had ready a rough draft of the fifth volume, but that he feared its printing was going to prove "formidable." The book would be a "big" one, he still had to travel

to the Colindale branch of the British Museum to complete the periodicals section (a chore that actually dragged on over the next three years), and he also planned to have an 80-page index to all five volumes. He was concerned about his old publisher Harpur & Sons, with whom he had also published the conjuring bibliography. The firm had been taken over by Macmillan, and although the people he had known and worked with in the past were still around and had signalled their willingness to keep an eye on his books, he feared they were becoming a bit tired of such work, which brought them prestige but little profit. The printing bill for volume 4 had cost him £3,500, and since then costs had risen astronomically. He therefore had serious doubts about spending

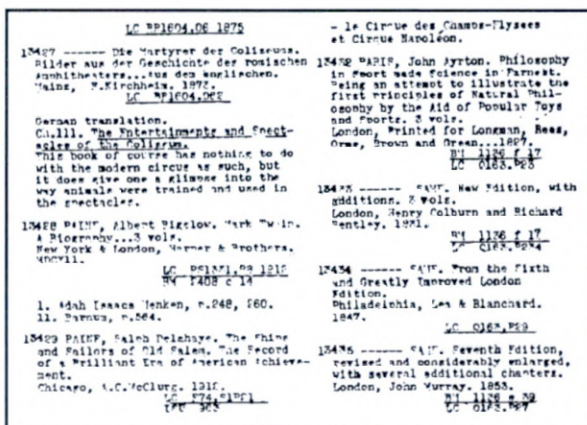
deteriorate in his last few years, and he had been somewhat slowed down by arthritis that had developed in his hip. He also suffered from angina, and it was a sudden heart attack that carried him off. When his body was discovered in his apartment, he was seated in an easy chair dressed in pajamas and a bathrobe, classical music was playing over a radio in the background, and in his hand was a copy of a favorite book, *How Green Was My Valley*. He made a good exit. When I was asked to write an obituary of him for *Bandwagon*, it suddenly dawned on me that I had only a vague idea of his age. In truth, he never volunteered this information and struck me as being a little secretive on the subject, and consequently I had always been hesitant to ask. Those

who knew him will recall his youthful and invariably dapper appearance, even on casual occasions. Until his final years, too, he was physically active, often walking the considerable distance between his apartment and the British Museum, going for early morning swims in the Serpentine, and even managing to get in a little "surfing" during his visits to California. I was surprised to learn, therefore, upon telephoning his sister-in-law, that he was seventy-eight.

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What followed next might be described as a "comedy of errors," were it not that its resolution proved so unfortunate. I was soon in touch with Toole-Stott's brother, Mr. Basil Toole-Stott, and with Miss Joan D. Hill, the assistant to whom Toole-Stott pays tribute in several of his books. Apparently because he was so close to bringing out the volume himself, Mr. Toole-Stott did not think to make any provision for publication expenses in the event of his sudden death, even though he had, some years earlier when he was still in doubt over whether he would ever again undertake such a project on his own, made over the book's copyright, together with the copyrights to the four previous volumes, not to the "University of California"—as he inadvertently led many people to believe—but rather to the "Friends of the Library" at the Santa Barbara campus.

The typescript itself, which had been left to the library at the same institution, was then with Clemson & Harpur, and his friends and family still hoped to see it published by that firm. However, the publisher had recently sent in a new estimate, and while Mr. Toole-Stott had been "dismayed" by the previous one, I was assured he would have been "shattered" had he lived to see the second. Finances were obviously going to be a big



Part of a representative page from volume 5 of *Circus and Allied Arts*.

any more of his own money on such projects, but as he had decided to leave the book's copyright to the "University of California" (a point over which there would subsequently be some confusion), he had "no doubt they would publish it."

By December of 1980, however, Mr. Toole-Stott was again thinking of bringing out the volume himself, "if printing costs are not too outrageous." A year later, by which time his old publisher had again changed hands, he appeared even more positive on this point. He had finally finished the fifth volume, he wrote to me, was looking around for a printer although he had some sort of an "agreement" with the renamed firm of Clemson & Harpur, expected the volume to be out in the following year, and was hopeful "everything will work out all right in the end." In the book's "Acknowledgements," which he probably composed around this time, he states unequivocally that it is Clemson & Harpur "under whose auspices the present volume is being distributed." Three months after writing the above to me, he was dead.

Mr. Toole-Stott's health had begun to

problem, and I therefore suggested that Santa Barbara, in view of the fact that his collections had gone there, might be persuaded to make a contribution. And while it certainly seemed to me it would be preferable to continue with his old publisher, I also believed, as had Mr. Toole-Stott himself, that the University of California's own press might very well consider publishing the volume. Several other people, I was informed, had suggested the same thing, and this idea his friends and family looked upon as their "trump card." Since then I have been forced to the unhappy conclusion that if this "trump card" had never existed—that is, if Mr. Toole-Stott had never made over the typescript and copyright to Santa Barbara in the mistaken belief that the university would feel obligated to publish the volume—we might all have acted a little more emphatically.

And so the matter remained in limbo for the next several months, until I finally paid a visit of my own to the Santa Barbara campus. A letter I had previously addressed to the Special Collections Department there had gone unanswered, but when I showed up in person in January of 1983, I found the head of this department, Mr. Christian Brun, eager to accommodate me. Among other documents shown to me was that "shattering" estimate, dating from February 1982: £18,000 for 600-800 copies of a volume estimated to run around 320 pages. This was over five times what Mr. Toole-Stott had paid for 1,200 copies of the fourth volume in 1971, and over twice the amount realized at the auction of the great Van Doveren collection a year before that! When I inquired whether the University might give something towards these publication expenses, I was told it had no money to contribute. Nobody seemed to be giving any consideration to the possibility of the volume's being published by the University of California Press, whose sumptuous, lavishly illustrated books on the theatre I had long admired. Nobody seemed to have given much thought to the matter at all, in fact, and I was further dismayed to learn that the typescript of the book was not even in the library's possession, but was still with Toole-Stott's publisher or lawyer. I had already received some hints that the typescript was circulating in England, and I therefore urged Mr. Brun to claim it as soon as possible. Of course, for the sake of consistency with the design of the previous volumes, it would still be best if the present one could somehow be published by Clemson & Harpur; but the estimate they had given seemed to me like highway robbery, and I said as much. Mr. Brun thought that perhaps the typescript should be microfilmed or placed on mi-

crofiche, so that scholars might have early access to it, and I agreed this would be a good plan.

I had invited a well-known magician to accompany me on this visit, and he suggested he might be able to locate an "angel" to help defray publication expenses. A year and a half later I received a letter from a person who appeared to be connected with a Los Angeles autograph and rare-book firm. This individual, whom I had never heard of before, claimed to have gotten my name from Mr. Brun and to be making a "preliminary investigation into the feasibility" of publishing the volume. "Evidentially," he continued, "the manuscript needs some revisions and it was suggested to me that you, as a friend of Toole Stott's, might know someone qualified and interested in undertaking this task." I suppose that "evidentially" and the double possessive should have warned me off, but I was so delighted to think that something was finally stirring on the soporific West Coast that I took the better part of a day to compose a long letter in which I detailed what I considered to be the chief problems with the work, suggestions for marketing it, and—since his letter seemed to be pointing to me in connection with this "task" and the venture appeared to be a commercial one—how I would go about editing the volume, for a fee to be determined. I received no reply whatever from this individual, and some months later, having occasion

By then I had a fairly good idea of what the fate of this venture would be, and sat back to await the inevitable results.

to write again to Mr. Brun, asked him what he knew about the inquiry. The reply I received over the telephone was that the person writing to me was a recent UCLA graduate who hoped to establish a private press, and that, since he couldn't afford to pay for my services, he thought this would be understood by his not answering my letter! The magician who had accompanied me to Santa Barbara, and who in the meantime had become curator of a private and rather mysterious conjuring library that eventually collapsed in the wake of the savings-and-loan scandal, had generously agreed to volunteer his services as editor. This came as news to me, for I had been corresponding with the same individual since our visit to Santa Barbara and he had never so much as hinted at his involvement with the project. But magicians are supposed to be secretive, are they not?

By then I had a fairly good idea of what the fate of this venture would be, and sat back to await the inevitable results. Meanwhile, at a 1985 congress of the International Association of Libraries and Museums of the Performing Arts—SIBMAS, to give it the acronym derived from its title in French—the circus commission of this body, chaired by Mr. Toole-Stott's old friend Antony D. Hippisley Cox, passed a resolution calling on the "Friends" at Santa Barbara to get on with the book's publication or else relinquish its copyright to SIBMAS. There followed a protracted correspondence between this organization and the "Friends," and in 1988, by which time the California amateurs had had their go at the typescript, it was finally announced that the "Friends" had agreed to make over to SIBMAS not only the copyright to the final volume of Mr. Toole-Stott's bibliography, but those to the four previous volumes as well. In return for this transferral, according to flyers sent out at the time, the executive committee of SIBMAS had "agreed to publish this final volume in the form of a photofacsimile of the author's corrected typescript, provided that subscriptions would guarantee costs. 150 subscriptions are required to ensure publication." The price of the subscription was £25, which at the then current rate of exchange was around \$43.

This latest development seemed to augur well for the book's future, except for one new and unexpected disaster. During the difficult and drawn out negotiations with the "Friends," Mr. Cox, the person most qualified in England to oversee the typescript's publication, had himself died! I therefore wrote immediately to Mr. Alexander Schouvaloff, the Secretary General of SIBMAS and Curator of the Theatre Museum in London, volunteering to assist in any way I could and suggesting that an advertisement be placed in *Bandwagon*. Knowing full well what Mr. Toole-Stott's typescripts, corrected or otherwise, were apt to look like, I also recommended that the book be put into a word processor, from which laser copies could be made and the publication given the appearance of almost having been set in type. The only thing they could do, Mr. Schouvaloff briefly replied, was to produce the "photofacsimile." Nor did he seem at all inclined to accept my offer of help, although he did take out the advertisement in *Bandwagon*.

Who, precisely, was responsible for the project I never learned. For a time I assumed Mr. Schouvaloff was in charge, and a few months later a printed letter over his signature did announce that the "target number" of orders had almost been achieved and that publication was anticipated in October of 1989. Un-

fortunately, Mr. Schouvaloff was soon forced to retire from the Theatre Museum, the book did *not* appear at the scheduled time, the SIBMAS member at the Museum who succeeded him in these duties seemed to be rather confused on occasion, and as late as February of 1991 my subsequent queries addressed to the Theatre Museum went unanswered. Becoming increasingly impatient with such incivility and incompetence, I finally wrote to the British Society for Theatre Research, of which I had long been a member, appealing for information on behalf of myself and other subscribers in America who had been in contact with me. Almost immediately I received replies from the treasurer and one of the vice-presidents of that organization, both of whom were old acquaintances of mine. I now learned from the latter, Mr. Jack Reading, who also had some connection with SIBMAS, that the initial response to the solicitation for subscriptions had not been so good after all, and that following Mr. Schouvaloff's departure the new regime at the Museum had exhibited little interest in the bibliography. Consequently, Mr. Reading had stepped in to help and had been doing his best to "resurrect" the project. But then he, too, had undergone a wrenching personal experience that forced him to postpone other matters. My recent inquiries, he wrote, would have spurred him and his colleagues into a renewal of attention—except that a Mr. John Turner, of the Circus Friends Association of Great Britain, had recently come forward to offer his aid, and a meeting with him was planned for early August. What transpired at that meeting I never heard, but a few months later, in early 1992, the book was published over the imprint of the Circus Friends Association.

And in this convoluted manner, after ten years of indecision, failed ideas, and incomparable mismanagement, did the fifth volume of *Circus and Allied Arts* finally reach the light of day.

* * * * *

I might as well begin my review of this volume by stating I have no real quarrel with the Circus Friends Association. That organization, to its credit, seems to have acted expeditiously to get the work out, and the book is substantially bound, with sewn signatures, and in a quarto format identical with that of the earlier volumes. After that, however, the book's physical appearance is all downhill. The text is indeed a "photofacsimile" of Mr. Toole-Stott's typescript—so much so that at times it is nearly illegible. Needless to say, there are no plates of illustrations such as one finds in the previous volumes (that the compiler intended having some is evidenced at the end of entry no.

13338), in fact no attempts at elegance whatever. An ungracious two-paragraph "Preface," by some anonymous individual, briefly recounts the typescript's history while avoiding any direct mention of the University of California at Santa Barbara and the "Friends" organization there. Apparently the adding of numbers to the typescript's pages was beyond the capabilities of English editors, for the book is unpaginated. The "Index," as Mr. Toole-Stott himself laments in the "Arrière Pensée Encore," is not the one covering all five volumes he had hoped to see, but is only for the present one. The continuing title on the book's title page—the only page to be set in type—is incorrect, as can easily (or perhaps not so easily) be determined from the "photofacsimile" of the typescript's own title page and from what Mr. Toole-Stott writes in the book's "Acknowledgements."

The text is indeed a "photofacsimile" of Mr. Toole-Stott's typescript—so much so that at times it is nearly illegible.

This last brings up another matter, leading me to ask—and I do so in all seriousness—whether anyone in England ever took the time to look at, let alone read, the typescript during the four years preceding its publication. We are informed in the advertisements for the book that this is the "author's corrected typescript," and Mr. Toole-Stott himself writes in the "Acknowledgements" that Mr. John Fisher, who also contributed the "Foreword" to the volume, "read part of this book in manuscript thus saving me having to meet a large bill for author's corrections." I know Mr. Fisher, too, and suspect he must be wishing Toole-Stott had never written that statement! To be sure, one does find an occasional missing letter or proofreader's mark inked onto a page, but I cannot imagine that he or anyone else, even persons unfamiliar with the literature of the circus, would not pick up the book's many obvious and embarrassing errors given half a chance to make corrections in proof or indeed even in typescript, provided someone—or *something*—could have done a little retyping. Granted, the manual retyping of Toole-Stott's pages would have been a maddening chore, and might very well have introduced as many errors as were corrected. But were the resources of SIBMAS, the Theatre Museum, and its parent institution, the Victoria and Albert Museum, really so limited that no one could bring a little modern technology to bear? Have the librarians and curators in SIB-

MAS, in particular, yet to discover such things as computers, scanners, and image enhancement? If they are really so ignorant, might not some among them have managed to find the time to investigate these wonderful tools during all the years the typescript was languishing in their keeping?

Had any of them done so, and had the typescript been scanned into a computer, it would have been so easy to make corrections and to give the volume a decent, even a "typeset," appearance. Copies of the book's disk (or even copies of the typescript) might then have been sent to scholars around the world and their help enlisted to read over the entries in their particular specialties. Is such cooperation totally unknown to international organizations like SIBMAS? There would then have been no elementary slips such as the "University of Columbia" and "Brown's University" presently found on the page listing the libraries in which Mr. Toole-Stott did his research. The duplicating of entries for Fox and Parkinson's *The Circus in America* would have been caught and entry no. 13179 eliminated in favor of the more complete one in no. 13258. Any number of American scholars would have recognized the obvious incompleteness of no. 13177 and added the author's name and perhaps the titles of the several important chapters that appear in *The Circus: Wisconsin's Unique Heritage*. Someone like myself, with a knowledge of Barnum, would have instantly recognized that entry no. 13952, for *Why I Am a Universalist*, is incorrectly dated and has nothing whatever to do with Barnum's much earlier address to the Fairfield County Agricultural Society; that the next entry antedates the period when the American Museum was in "Barnum's" possession; and that the library cited in the entry after that must be the Library Company of Philadelphia, not the mythical "Union Library of Pennsylvania." One could continue almost indefinitely listing similar mistakes and omissions, most of which, I am confident, would have been caught by Mr. Toole-Stott had he lived long enough to see the book through the normal publication process. For that matter, given the opportunity to read proofs of what he had written, Mr. Fisher himself might have wished to rework his "Foreword," which concludes with the rather unnerving statement that "together the five volumes provide the greatest contribution to the serious study of the carnival branch of popular entertainment that has ever been made." With a scanner and computer, too, and a program that allowed one to "merge" and "sort" information, we might easily have had that combined index to all

five volumes. We might even have been treated to the inexpressible delight of seeing page numbers!

The book, in short, is a mess—and a disgrace to the memory of Mr. Toole-Stott, who took such infinite pains with all his works that were published during his lifetime. Yes, one might argue—and I would be the first to agree—that at least we *finally* have something we can use. And yes, there are already ominous rumblings that this is only an interim publication, and that the book may be done "properly" at some future date. Really? By the same organizations and individuals responsible for the shameful debacle now before us? Will those who sent in their subscriptions of £25 (the price has since risen to £30) for the present volume wish to rush out and take their chances on a second? In America we have an expression that sums it all up, when we refer to a disreputable circus as "burning the lot."

The above said, I would nonetheless recommend to all serious circus scholars, as well as to all those individuals and institutions possessing the earlier volumes, that they acquire the work. For it does contain more than an additional 3,200 numbered entries, including nearly 700 in the part devoted to the periodicals that cost Mr. Toole-Stott so much trouble during his latter years. Researchers who have benefitted from similar sections in volumes 3 and 4 will be especially grateful for this part, since the majority of these periodicals have never been indexed on their own and many of them, like the early 20th-century London publication *The Showman*, are not readily available. Most of the other sections in the

book—"Historical," "Phénomènes," "Juvenile," "Technical," "Literature and Art," "Reference," etc.—are also continuations of those found in earlier volumes, although a separate section on "Automata," of which Mr. Toole-Stott was particularly proud, is entirely new. Within the "Biographical" section there are again subheadings for Barnum and Buffalo Bill, with some 140 entries in the Barnum one alone. Under "Miscellaneous" one finds such subheadings as Fairs and Amusement Parks (including carnivals), Music Covers, Paper Folding and Tearing (!), and Zoos. In keeping with the bibliography's eclectic nature, too, there are a great many references to conjuring and magicians scattered throughout the volume, as well as to Bartholomew Fair, pleasure gardens, hand shadows or "shadowgraphs," clown and other songsters, wild west shows, vaudeville and music hall, and to the many individuals associated with them. The two appendices include a list of materials in the McCaddon Collection at Princeton and a one-act "playlet," featuring an imaginary conversation between Philip Astley and Bertram Mills, which Mr. Toole-Stott himself wrote many years ago. I recall his once wanting to show me this piece but being unable to locate it. Unfortunately, he found it. The order of these sections does not invariably follow that given on the "Contents" page, incidentally, and of course the task of finding one's way around in the book is made even more interesting by the lack of any page numbers here as well.

As was true for the earlier volumes, Mr. Toole-Stott's personal recollections and occasionally tendentious appraisals that are added to some of these entries make

for highly informative reading in themselves. The story of Karl Wallenda at Olympia (no. 13736), while the compiler was working in the press department of Bertram Mills Circus, certainly adds to our knowledge of that ill-starred performer. Illuminating, too, are his personal observations on Barbette (no. 13601); though I confess to having doubts about the role Toole-Stott's friend the famous clown Whimsical Walker claimed for himself in regard to Jumbo's removal to America (no. 13338). In this same entry, too (for W. P. Jolly's *Jumbo*), Mr. Toole-Stott is wrong when, taking issue with Jolly, he states that the "Greatest Show on Earth" lost money when it visited London. It did indeed make a profit during the engagement Jolly writes about, and the compiler seems to confuse this 1889-90 visit with a later one following Barnum's death.

Much of the research for this volume, as already mentioned, was done in America, which is one more reason for scholars and libraries in this country to purchase the book. Orders should be sent to Dr. John M. Turner, CFA Librarian, 15 Lingdales, Formby, Liverpool L37 7HA, Great Britain; checks should be made payable to "The Circus Friends Association"; and the exact price is £29.95, plus £3.50 for postage and packing for those living overseas. I am uncertain how many copies of the book have been published, and it certainly surprised me to learn that SIBMAS had experienced difficulty in reaching its modest goal of 150 subscriptions, considering that 1,200 copies of each of the earlier volumes, most of them sold by now, had been printed. The present run is probably not much above the lower figure, so one should not delay.

AUCTION RINGLING AUTOGRAPHS MERLE EVANS UNIFORM

AL RINGLING CHECK, B & B account, Five Ringling heads logo, 14 Nov. 1912 Bank of Baraboo to W. S. Doty.

CHAS. RINGLING CHECK, 17 March 1923, Ringling Bros. account, \$5,000 Bank of Sarasota to RBBB.

HENRY RINGLING CHECK, 2 Nov. 1912, Ft. Dearborn Nat. Bank, Chicago, \$20,000 to Al Ringling-Al Ringling endorsement.

JOHN RINGLING CHECK, Barnum & Bailey acc., B & B 2 heads, multicolor logo on check, Chatham & Phoenix Nat. Bank, N.Y. \$25,000. to RBBB.

OTTO RINGLING CHECK, 31 March 1909, B & B acc. Corn Exchange Nat. Bank, Chicago, \$130 to the Botte Weyer Co.

MERLE EVANS UNIFORM, Cap, trousers, jacket. Not white and gold uniform but the red uniform. Merle identification on trousers and jacket.

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Director Division 7
Circus Historical Society
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Phoenix, Ariz. 85036

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SEASON'S GREETINGS

TO MY FELLOW
HORTICULTURISTS

Fred D. Pfening III
2240 Tewksbury Road
Columbus, Ohio 43221



Merry Christmas and Happy New Year
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The old adage "Hold a Convention and they will come" is true, and especially this year when Circus Historical Society members found their way to Clare, Michigan from August 20 to 22. Around seventy people attended, some coming from as far as Georgia, Maryland and Washington.

Headquarters was the Doherty Motor Hotel which was three blocks from the circus grounds. As they registered each person received a "goodie bag," containing circus items contributed by Ted Bowman, Ron Bacon, Fred Pfening and the Carson & Barnes Circus.

Early arrivals on August 19 enjoyed an ice cream and cake social hosted that night by the Joel E. Warner Top of the Circus Fans Association. Later that evening Fred Dahlinger showed a number of movies from the Pfening Archives. One film with sound covered the Cristiani Bros. show in 1958. Another was of King Bros. in 1954.

On Thursday morning a board meeting was held with current projects being noted. Secretary-Treasurer Dale Haynes reported the CHS was in the black. The rest of the day was occupied with presentations by Orin C. King on Lucky Bill Newton and his shows; Fred D. Pfening III telling about acquiring material for the Pfening Archives in "Adventures in Collecting;" slides of circus truck shows from the Johnny Vogelsang collection presented by John Polacsek, and "Clowning From Here to There" by Wayne Scott, a professional clown and clown shoe-maker.

Thursday's activities concluded with an Amish Yard Dinner at the Mose J. Yoder residence, one of the numerous Amish farms in the area. It was crowded but the

Speakers D. R. Miller, Pat White and Ted Bowman. Fred Pfening photo.

THE 1992 CHS CONVENTION

By John Polacsek

dinner was delightful. Amish buggy rides were given on a dirt road that ran next to the farm house. Upon returning to the hotel videos from the Circus World Museum were presented by Fred Dahlinger.

Some of the participants made a short road trip to the nearby Indian Reservation where a casino was in operation. The only one noted as being a winner that night was Ben Kronberger.

Friday's session started with Patricia White. Her remarks provided insight into the world of professional wild animal training. A native of Clare, she now lives in Cody, Wyoming. She reviewed her career with special emphasis on her long association with Carson & Barnes. She also showed her other talent with a display of bronze sculpture.

The afternoon session included Ted Bowman and D. R. Miller. Ted Bowman, Carson & Barnes corporate treasurer and front door manager, spoke about his experiences with various circus owners both prior to and after his association with the Kelly-Miller and Carson & Barnes Circuses. Miller recounted his career in the circus business including his boat show. He also told about crashing in an airplane he was piloting. He rented another and flew on. Miller's experience in buying elephants from Ringling-Barnum was most interesting. The question and answer period that followed gave everyone an opportunity to learn more about the operation of a circus.

That evening CHS members joined with members of the Joel E. Warner Top of the Circus Fans Association for dinner. The joint banquet honored the Patricia White family, the D. R. Miller family, and the Family of Clowns. During the program Pat White presented her sculpture "Celestial Circus" to her former boss, D. R. Miller. She and Miller were then presented honorary memberships in the Circus Historical Society.

Saturday August 22 was a beautiful day. Early in the morning the Carson & Barnes 5 Ring Circus trucks passed the hotel as they rolled into town. The drivers later noted they were amazed to find so many people on the streets awaiting their arrival. It was to be a big day for the circus. The previous afternoon before Ted Bowman could speak he delivered tickets to the sponsor for a third show which was scheduled at 4:30, between the scheduled 2:00 and 8:00 shows. The show set up at the school grounds, and a number of fans went over to see the massive big top and menagerie.

At 10:00 a.m. an old fashioned street parade was conducted which included a number of parade wagons from the Circus Hall of Fame, clowns, and one camel, one llama, and one elephant from the Carson & Barnes herd. Although it was a short jump into town the elephant and menagerie departments were quite busy giving elephant rides to the crowd. One of the parade wagons had a small wallaby placed in it, and the elephant department was taking bets on who was going to be the lucky one to get the animal back in its traveling box—it was known to bite.

After the parade the amateur clowns formed a circle around the big top for

Fred Pfening III, Fred Dahlinger, Tom Parkinson, Dale Haynes and Al Stencell in the Carson & Barnes cookhouse. Fred Pfening photo.





an aerial photograph of the lot. The CHS members dropped in at the Byrd motor home and found D. R. Miller outside watching the whole affair. John Polacsek then conducted the group around the lot,

The CHS members in the Carson & Barnes menagerie. John Polacsek photo.

pointing out lighting improvements, and new features on some of the trucks.

Following the tour the group were guests of D. R. Miller for lunch, a delicious roast beef dinner prepared by steward Hazel Frazier and her staff.

The group attended the 2:00 p.m. show and were seated in the numbered reserves. A number of Pat White's local friends gave her a big reception when she rode an elephant during the spec. The crowd filled the tent, and it was the same way for both of the following performances.

Saturday evening the convention concluded with a benefit auction of donated circus material. Items came from Curtis Knisely, Louis Lehman, Paul Horsman, Warren Wood, Dick Gensemer, John Still, Fred Pfening III, John Polacsek, Ted Bowman, Ed Bardy, Bill Rector, Bobby Gibbs, Donald Ninestine, Earl Schmid, Bill Rector, Richard Bronson, and the always generous Fred D. Pfening, Jr. The auction produced \$2,300 for the *Bandwagon*.

After the auction a number of fans returned to the lot to watch the tear down. When the circus trucks again passed the hotel early Sunday morning it was all out and all over.

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to all our old
and new
FRIENDS



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HOLIDAY GREETINGS

To All our circus friends

John and Mary Ruth Herriott

Big Apple
Goin' places
Lunch

Season's
Greetings



The amazing events that befell Wellington on circus day, September 23, are covered in the March-April 1984 *Bandwagon*.

While the Wallace show was receiving the worst possible publicity, Willis Cobb was receiving an accolade from the Wellington *Sumner County Press*: "We and ours were the recipients of special favors from our old friend Willis Cobb, the press agent. There is no man on the road to-day who understands his business so thoroughly as Mr. Cobb. He took our children behind the ropes to see the animals when they were feeding. The most interesting time to see them, and of course we had to be along to take care of the children. Mr. Cobb is thoroughly posted on the nativity and habits of the animals and the information he gave us was very interesting, indeed. When we were the imp in a country printing office in Ohio Willis was going to a boys' school there. And a discussion of old times, and a review of the history of the boys we used to know was to us a very interesting feature of his visit to Wellington. Mr. Cobb was in no wise to blame nor responsible for the unfortunate circumstances that followed the visit of the circus here, and no one regretted them more deeply than he. He is a gentleman from head to foot, generous and kind, and the last man to sanction wrong doing in any one."

No fakirs showed up in Arkansas City for the exhibitions of September 25, most of them being in jail in Wellington. All the extra excitement had to be created by local talent.

The *Traveler* reported that, "The police rounded up six drunks yesterday," and "Two women had a scrap in the circus tent Tuesday (sic) afternoon. One of the combatants was sitting down on the seats and the other was standing up. The one standing obstructed the view of the one sitting. The latter asked the former to sit down and the request was refused. Then the woman sitting told her opponent unless she sat down she would knock her down. Finally a few passes and scratches were made but the standing female held her position and stood where she was during the entire circus performance."

A short report in the *Daily Beacon* covered the exhibitions in Wichita on September 26: "Today is circus day. Such crowds have not been seen for a long time in this city. Fully ten thousand people came in from the country and at the time of the parade it was estimated that there were between fifteen and twenty thousand people on Main Street and Douglas

THE ONLY TRIPLE-HORNED UNICORN SUBLIME and SUPERIOR to SIMILITUDE

Chapter 8, Part Two 1891

By Orin Copple King

Copyright © 1990 Orin Copple King

Avenue. The sidewalks were so crowded that it was almost impossible for one to pick his way through the multitude. One man had his pocket picked near the corner of Douglas avenue and Main street and a woman lost her child near the Rock Island ticket office, but beyond these two events there was no excitement of any kind. The parade was quite a creditable affair and was a good advertisement for the circus. A performance was given at 2 o'clock and it was well attended."

"Great Bend for years has not had a larger crowd," according to the *Register*, "than paraded her streets on last Tuesday [September 29], and managers of a show were never better pleased with their patronage than were those of Wallace's circus."

Benjamin E. Wallace in the early 1890s. Pfening Archives.



cus and we have never found people generally better pleased with the performances than they who attended the show on Tuesday. Notwithstanding the reports that had preceded the show, the officers never found a more gentlemanly set than the large number of employees connected with this show. They congratulate themselves that not a disturbance or a serious drunk occurred on show day with 8,000 people in town.

"We have not time nor space to speak at length of the animals and the circus. It combines much that is new and original and pleases the people. It came up to the advertisements that preceded it. It was not a disappointment and we are glad of it. Mr. Willis Cobb the genial press manager of the show spared no pains to see that all were royally entertained. He is a veteran showman and the circus that secures his services is sure of being well received by the people."

On a rainy day, September 30, Willis Cobb scored another victory when the *Lyons Republican* responded to his charm: "Willis Cobb, one of the most courteous managers and press agents in the country visited this city Tuesday with Wallace & Co.'s railroad show. After reading the accounts of the outrages in the southern part of the state, we came to the conclusion that we were to be over-run with cut-throats, bandits and scalawags, but in justice to Mr. Cobb and the owners of the menagerie, we feel called upon to state that the employes about the entire show were the most orderly and quiet set of people that ever visited this section of the country. We have about reached the conclusion that it takes at least two persons to kick a row, and if Wallace's company had been treated white in the late unpleasantness there would not have been any trouble."

It is amazing how Cobb could transfer the viscous acts of the fakirs from the show to the towns where the trouble occurred. The *Rice County Eagle*, Lyons, was of the opinion, following a visit from Cobb, that, "We suspect where they had their trouble, the towns were more at fault than the circus--filled their men up with bug juice, which caused all the trouble. A more gentlemanly set of circus men we never saw."

The *Hutchinson Weekly Interior Herald* on October 3 stated that: "Wallace's show required six passenger coaches to haul the people connected with it, besides the cars for the cages and animals."

All railroads serving Hutchinson grant-

ed round trip fares of one and a third on October 1, for all circus fans living within a radius of 75 miles.

The Hutchinson *Clipper* reported the events of circus day, October 1, as follows: "Wallace & Co.'s circus and menagerie came to this city last Wednesday morning, notwithstanding the rain and mud, the wagons carrying canvas, animals, and circus paraphernalia soon took up position on the open prairie north of the city. With the first peep of day came the rain, which lasted the entire day. At four o'clock in the afternoon, Wallace & Co.'s great show was drawn up in a line, and paraded the streets, preparatory to giving a night entertainment.

"The show at night was fairly well attended, considering the inclement weather. No one had anything but words of praise for the gentlemanly treatment received at the hands of the management, while the conduct of the laborers and others connected with the show was first class. The dark reports which had preceded the show to this city fell with but little weight, after such gentlemanly treatment was received from all. Wallace & Co. have a good reputation in this city, and had the weather been favorable, they would have had the largest audience that ever witnessed a circus in Hutchinson."

The Peabody *Gazette* was thrilled by the parade and performances of October 2. "We believe there were more fine horses in that parade than we ever saw connected with any circus altogether. The performances rank first class in every respect. But what impressed us most strongly was to have our old friend Willis Cobb, the best of press agents, greet us in our sanctum in his old-fashioned whole-souled style. Wallace & Co. evidently know the value of a first class man in that capacity, and we really never saw Mr. Cobb's equal. He is always bright, cordial, wide-awake, and alert to all that will forward the interests of the management."

Willis Cobb was no stranger to the editor of the Peabody *Graphic*: "That prince of press agents Willis Cobb, with Wallace & Co.'s show found his way into our den yesterday morning before the opening of the 'Only Great,' and the writer found an old time acquaintance in the gentleman. He assisted Van Amberg's show to get out of the mud in Northern Iowa, one dull April day when the editor was of the size to 'carry water to the elephant.' When reminded of the occasion he laughed and named the date and town also the big elephant, Tippoo Tib, that shoved the wagons through the mud until he rebelled and had to be taken to town and fed to pacify him."

The coming of Wallace & Company to

the village of Alma for exhibitions on October 5 was given a "puff" by the conscientious editor of the Alma *Signal* who made an effort to learn about the show. On September 26, the *Signal* printed the editor's findings:

"The Big Show Is Coming.

WALLACE & CO'S ADVANCE NEWS

SOLID ENJOYMENT FOR YOUNG AND OLD
In the Multitudinous and Multifarious Original Diversions and Astounding, Unique Performances of Daring and Transcendently Graceful Equestrian, Aerial, Gymnastic, Eccentric and Comical Acts, by Inimitable Artists in

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AN IDEAL ARENIC EXHIBITION
THE WORLD'S MOST DARING RIDERS
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A page from the 1891 Wallace & Co. courier. Pfening Archives.

"In times past we have been deceived about shows, but from appearances, Wallace & Co. will have by far the biggest show that ever struck Alma. Were we to judge by the extracts from other papers, we would be certain of this, but we have taken pains to look into matters a little to convince ourselves as well as for the information of such of our readers as like to go to a good show, but don't like to be humbugged.

"The advertising done by a show company is the best indication what the show is, as a poor show can't advertise for the lack of means.

"This is a railroad show, and the advertising car carries twelve men and the expense of the car alone is \$100 a day.

"The car arrived Friday at noon and billed the town. Billboards ten feet high and 300 feet long were put up, and the boys—big and little—have been having a free show ever since.

"On last Saturday morning five teams left Utermann's stable at six o'clock to bill the surrounding country.

"The show will pitch their tents near

the Santa Fe depot on Sunday morning, October 4th, and give two exhibitions--afternoon and evening of Monday, the 5th.

"The company has contracted with C. M. Rose for 450 pounds of beef for each day they are here, 150 pounds being for the animals. Utermann has contracted to furnish the company with four tons of hay, ninety bushels of oats and 600 pounds of bran.

"From these preparations we think it would be safe to insure the people that it will be the largest show that ever visited Alma, and from the money expended it is safe to say that not much more money will be taken out of the country than the company will leave with us.

"We wondered that so large a show should pitch its tents in Alma until informed by Mr. McPhail that the company's contract with the Santa Fe compelled them to drop Lexington, Missouri from the list and Lawrence was given the date fixed for Lexington and Alma was given the date fixed for Lawrence.

"Mr. McPhail, the gentlemanly advertising agent, informs us that a balloon ascension is a feature of each day's performance.

"The Emporia *Republican* says that the show is better than Sells or Forepaugh's, but however that may be, the preliminaries in the way of advertising convince us that the show must have a good bank account back of the enterprise."

The *Signal* was incorrect in one detail. The show gave no evening performance in Alma due to travel difficulties. Nowhere in the advertising was it mentioned that only a matinee would be presented and consequently many people who intended to go in the evening were disappointed. All three of Alma's newspapers, *Signal*, *News* and the *Enterprise* agreed on the superior quality of the Wallace show. No performers were named, but Willis Cobb was applauded.

The *Enterprise* said that: "The management are all gentlemen, and more especially is this the case with the press manager Willis Cobb who did the honors for us and to whom we are under many obligations for courtesies extended. He understands fully how to entertain the press and is the right man in the right place."

The *Signal* proclaimed that, "The management came nearer to a standard of perfection than is usual, and the company is especially fortunate in securing the services of such gentlemen as Willis Cobb and his co-workers to look after the interests of the management and the welfare of their patrons."

Gambling disappeared from the show following the arrest by the Kansas National Guard, but by October 5, the thieves were back in action. The *Enterprise* reported on the 9th that, "A number of the citizens of this vicinity who had more money than brains and supposed they could beat a man at his own game, notwithstanding the many warnings given against such schemes, undertook to beat the shell game at the circus last Monday with the usual success. They are somewhat wiser but the faker took several hundred dollars of good money out of the city."

The exhibitions at Lawrence on October 6 according to the *Daily Journal*, were hampered by the authorities. "The toughs accompanying the show were corralled around bonfires by the officers and thus kept from committing any depredations."

At five o'clock in the morning the show moved on to Brunswick, Missouri, for exhibitions October 7.

Ben Wallace had much in common with knaves like Willie Sells, Joe McMahon and others of like ilk. Wallace in Peru, Indiana, Willie in Topeka and McMahon in Wichita in the 1890's stayed close to the straight and narrow when at home, but once they passed the city limits nothing was too scurrilous for them to attempt. McMahon was murdered. Willie ended in poverty and rejection. Wallace, however, who always presented first-class exhibitions, survived. The Wallace title was shelved for the seasons of 1892 and 1893 while the show went forth as Cook & Whitby, again under the protection of the Miracle Man—Willis Cobb.

T. K. Burk's New Trans-Atlantic Railroad Shows, Circus, Museum, Roman Hippodrome and Prof. Burk's Wonderful School of Educated Arabian Horses played seven known Kansas dates in September 1891: September 21, Marysville; September 22, Manhattan; September 23, Salina; September 24, Abilene; September 25, Junction City; September 28, Paola and September 29, Ft. Scott.

"Mr. Davis, advance agent for Burk's circus," according to the *Topeka Kansas Democrat*, "was in town yesterday [September 15], looking over the chances for a date here. The prospect must have been discouraging for the show did not appear in Topeka."

Only two handouts were used in Kansas and both appeared in every town billed. The *Marysville Marshall County News*, ran them both September 18, in the same column, one above the other: "The Circus Is Coming."

"The first and only big show that will

visit Marysville this season is T. K. Burk's Consolidated Show, Gorgeous Spectacular Production of Cinderella, or the Crystal Slipper, Mammoth Museum, Royal Roman Hippodrome, and Prof. E. M. Burk's School Of Perfectly Educated Ara-

podrome races, trained horses, cunning ponies, trick mules, etc. Ample seating capacity. Polite ushers in attendance. Admission 25 cents."

On another page the *News* carried an attractive one-column ad with two engravings. At the top of the ad, directly below the announcement "COMING!", was a horse or pony walking on bottles set upright. It was Champagne Charlie in his great Bottle Feat. "One Day Only, Marysville Monday September 21, T. K. BURK'S new Trans-Atlantic Railroad Shows, Circus, Museum, Roman Hippodrome. And Professor Burk's Wonderful School of Educated Arabian Horses. 50 Arenic Stars Two Performances. Doors open at 1 and 7 p. m. Grand Entree one hour later. Popular Prices. Grand Street Parade at 12 Noon. Matinee Especially Desirable for Ladies and Children."

Following the exhibitions the *Marshall County Democrat* stated that: "The circus was well attended yesterday and last night and was fair. The concert was very thin, there being nothing as represented."

The show's departure was delayed for an unknown reason, probably financial, as reported by the *News*. "Station agent John Lonergan had a circus on his hands for a few hours Monday night. There was some hitch in the transportation contract and the show company turned the whole show over to Lonergan . . . just at daylight the show company and the rail road company came to an understanding." Burk moved on to Manhattan.

The *Manhattan Mercury* after the show had come and gone commented that, "T. K. Burk's (sic) circus gave two exhibitions in Manhattan yesterday [September 22]. The show is not very extensive, but the performance was good, many of the features being the best we ever witnessed in a circus tent."

Three days later Sells Colossal London Olympian Shows played Manhattan.

At Salina Willie Sells came in ahead of Burk. Willie played September 19 and Burk on the 23rd. Neither show hurt the other.

"Burk's equine show visited Salina Wednesday," the *Herald* reported, "and showed afternoon and evening on the grounds on south 3rd Street. A good attendance was present at both performances. The show was a good 25 cent performance, especially the trained horses so extensively advertised. The side show attractions accompanied the 'big show' and caught the dimes of young people who wanted to see the whole thing."

The *Salina Evening News* thought, "It is amusing to watch the faces of town people as they go into the big circus tent."

WALLACE & CO'S ADVANCE NEWS

MONARCHS OF THE BRUTE CREATION AND THEIR COURT
From Every Clime Assembled in—

THE GREAT WORLD'S MENAGERIE

TOGETHER WITH
Strange Aquarium Curios and Reptilian Rarities.

FROM ETERNAL ICE TO TROPIC HEAT
OBJECT TEACHING IN ANIMATED NATURE

NOTABLES OF THE ANIMAL KINGDOM
PLANTED IN THE PLACIDITY OF KNOWLEDGE

THE GOLDEN-PLUMAGED BIRDS OF EDEN'S GROVES
THE MULTIFARIOUS IMITATES OF THE AIR

CARNIVAL OF CROWNING CLASSIC CONTENTIONS

ROMAN HIPPODROME!
QUOTIDIAN COSTUMES OF THE QUALITIES
Sketches of the Hippodrome
DELIGHT THE IMPERIAL CARS.

No Other Show on this Continent has Attempted so Liberal a Representation of

THE RECKLESS RIVALRY OF ROMAN RIDERS

THE WILD STAMPEDE OF THE ELKTHIPPING AND INCOMPARABLE EQUESTION

TERRIFIC 4-HORSE CHARIOT RACES

HURDLE JUMPING & STEEPLE CHASE
The Best Riders on the World and the Finest Horses
and the most exciting and thrilling of the year
Held every day at 12 o'clock, noon, 4 o'clock, 7 o'clock, and 10 o'clock

RAILROAD EXCURSIONS
And arrange to visit to look at the
GLORIES OF THE FREE STREET PARADE

A page from the 1891 Wallace & Co. courier. Pfening Archives.

bian Mexican horses in their wonderful military drills, court scenes, etc. This immense aggregation will pitch their tents here for one day only September 21. Two Performances will be given. Doors Open at 1 and 7 p. m. Grand entree one hour later. Grand and Gorgeous free street parade at 12 o'clock, noon. Ladies and children are officially recommended to attend the matinee performance, thereby avoiding the vast crowds at night. Everything new and brilliant. Seats for 5,000. Admission 25 cents."

"Grand Circus Matinee for the Children."

"The managers of T. K. Burk's great trans-Atlantic railroad shows, circus, museum, hippodrome, school of educated horses and ponies, etc., will give a grand matinee on September 21, and ladies and children are especially invited. Every child attending will receive a beautiful present and an invitation to a ride on one of the cute little Shetland ponies. Doors open at 1 p. m. Grand entree at 2 o'clock. The full program will be rendered. The dashing riders, thrilling aerialists, graceful acrobats, funny clowns, exciting hip-

"Last night one could see almost every body and his brothers and sisters as well as the children down to the nursing babe.

"There was lots of talk about animals and about 99 per cent were bent on seeing all the animals that came to Salina.

"The advertiser didn't say they had animals and none were displayed but still the church going people were persuaded that there were animals and so they just went along with the children. Some of the old gray heads who had not been to a circus in 20 years were stirred up to a high pitch of curiosity and they just went along with the crowd. Many went who no doubt had a hard scuffle to raise a 'quar-dol,' but they went all the same."

The Salina Union commented that, "Burk's circus made money out of Salina."

The Salina Republican remarked that: "A good many people knew where their children spent their time last night. This is one of the chief benefits of a circus."

Burk newspaper ad for a July date in Superior, Wisconsin in 1891. Circus World Museum collection.

The Republican also believed that, "The concert which followed the regular entertainment could not possibly have been worse. Burk's show is undoubtedly the best that has visited Salina this fall."

The press reported nothing specific concerning any of the exhibitions. Not one performer was named. The trained horses were complimented but there is no description of their performance. Champagne Charlie may or may not have walked on bottles, but his was the only name reported.

The Great Van Amburg United All-Feature Shows billed several Kansas towns beginning with Paola, Monday, October 12; Pleasanton, October 13; Girard, October 14; Parsons, October 15; and Oswego on the 16th. All of the towns billed were on the Frisco line out of Kansas City.

An advertisement appeared in the Paola

la Miami Republican, October 2: "At Paola! Monday, October 12. The Great Van Amburgh Show the Oldest! Largest! Best! [Engraving of pride of lions] Only a Few More Days To Wait And be convinced that the great Van Amburgh shows have more and better Animals! More and better Performers! More and better Features!

More and larger tents! More and better horses! And in fact a Bigger, Richer and Better Amusement Aggregation than a life time rarely sees. Living lessons of Creation's Wonderland. Triple Circus! Elevated Stages!! Whole net work of Tent Domes. Tons of Mechanical Apparatus. A fortune of Gorgeous Wardrobes and Equine Trappings. The World's Greatest Artists! The People's Favorites! School Athletes! Fearless champions of courage.

"--REMEMBER!--"

"This is the only big show of the United States Amusement Pool visiting this place this season. The proprietors of these shows do fully maintain the proud distinction of honesty and morality, for so many years accorded its celebrated founder. We allow no gambling, no games of chance, no dishonest practice of any sort upon our patrons. We maintain that same reputation of sincerity so long the characteristic of the great founder, and by which he won his established

reputation as the greatest showman.

In order to give those living at a long distance an opportunity to see our Grand Free Parade and the Wonderful Flying Man of the air, THE PARADE WILL START AT NOON! Two Performances Daily! Open at 1 and 7 p. m. Performance begins 1 hour later. Admission 50 Cents Children under 9 years 25 Cents. ONE TICKET ADMITS TO ALL."

The Paola *Western Spirit* also carried an ad on October 2, and a handout announcing a most unusual feature. "FROM DARKEST AFRICA.

"Among the many features promised us by the great Van Amburgh Shows, are a family of the tribe spoken of by Stanley in

his latest works, the African Pigmies. The earliest knowledge of the Pigmies of Africa was given us by Herodotus. In Stanley's journey for the relief of Emin Pasha, he passed through a country that simply swarmed with Pigmies, and his Arab followers captured hundreds of them, of various ages and sexes. How many ayes have elapsed since those dwarfed beings made their homes in the African forest no one can tell; we know that they were there before Herodotus visited Egypt; that is thirty full centuries ago. They might have remained buried in the gloomy forests as many centuries more, had not the enterprising owners of the great Van Amburgh Shows succeeded in producing a family of this wonderful race, the smallest people on earth. Remember they will be on exhibition in the great Van Amburgh shows on October 12th."

A handout on a different page of the *Western Spirit* was used with slight modification in every town along the route.

"THE GREATEST OF ALL.

"The great Van Amburgh shows, which is to exhibit in Paola on Monday, October 12th, is highly endorsed by the press of the State. The Des Moines *State Register* contains the following: 'This excellent circus and menagerie was well patronized yesterday afternoon and evening, and it well deserved the enormous crowd which flocked to the spacious tents. The menagerie shows up all that has been advertised and the ring performances were excellent, comprising many very difficult attractive acts never before presented here. The riding was good. The clowns introduced many new comicalities, and the feats of the acrobats, jugglers and contortionists were marvelous and astonished and delighted all. We found all connected with the show perfect gentlemen, who desired to treat everyone well and see that one was imposed upon.' As this is the only large show that will visit this section this season we predict a large crowd."

None of the towns billed were lucky enough to see the Great Van Amburgh Show. The *Miami Republican* ran an explanation that applied to all the towns: "The town was crowded Monday with people from the country who came to see Van Amburgh's circus that was advertised to show here, but owing to the rolling stock of the circus being attached at Kansas City, they did not appear, disappointing everyone. The ladies in town postponed their wash day to Tuesday to witness the parade, little children who had been building up hopes of the coming of the circus for a week past, and the boys who got up early to go to the show grounds to witness the incoming train, and the printer with his expected pass were disappointed alike. People, how-

COMING

ONE DAY ONLY,

TUESDAY July 28th

T. K. BURK'S

NEW

Trans-Atlantic Railroad Shows

And Professor Burk's Wonderful School of EDUCATED ARABIAN HORSES.

50 - Arenic Stars - 50

CHAMPAGNE CHARLIE
IN HIS GREAT
BOTTLE FEAT



TWO PERFORMANCES.

Doors open at 1 and 7 p. m. Grand Entree one hour later.

Popular Price, 10 and 20c.

Grand Street Parade at 12 Noon.

Matinees Especially Desirable for Ladies and Children.

Show Grounds, Belknap Street and Hammond Avenue.

ever, spent their circus money for something else and went home eating water melons and sweet meats no more disappointed than they would have been if the circus had appeared."

The property of Fulford & Company was sold at auction in Topeka on October 29, 1891, as reported by the *Kansas Democrat*. Among the purchasers was the Newton & Tallman circus. "A Mr. Newton, of Oregon was there, who has a show camped one and a half miles from the city, north, bought three cages, band uniforms, same tents, etc."

The Topeka *Daily Capital* on October 30 added to the meager knowledge concerning Newton & Tallman.

"A strolling circus, owned by Newton & Tallman, and called the New London show, passed through town on its way from Kansas City to Texas. One of the horses attached to a wagon had eight distinct hoofs, only four of which it used for practical purposes, however. The other four hoofs protrude from the sides of these but do not seem to interfere with locomotion."

Phineas Taylor Barnum died at his home in Bridgeport, Connecticut, in the evening of April 7, 1891. Every newspaper in Kansas reported his death with stories ranging from a few short sentences to six full columns in the *Atchison Daily Globe* on April 15. Barnum would have been proud of his press department.

A. H. Saxon in his excellent biography, *P. T. Barnum, The Legend and the Man*, cites the cause of death as "heart failure brought on by 'fatty degeneration of the heart'—more precisely, by atherosclerosis of the coronary arteries, which interfered with the heart's blood supply."

Over the years Barnum had published many books, some written by himself and others written by hacks merely using the name of Barnum. One of the most preposterous of the latter was a children's book entitled *The Wild Beasts, Birds and Reptiles of the World: The Story of their Capture*, first published in 1888. The author was designated as P. T. Barnum, although it is impossible to find any words in the distinctive style of Barnum. The excerpt quoted below is taken from a version published in 1891, by R. S. Peale Company, Chicago and New York. A lesser man than Barnum would have blushed with shame.

The following is taken from Chapter LXXVI, "Dick Brownell's Last Exploit in India," which explains how elephants are captured.

"By George! there they are!" was the excited exclamation of Dick, forgetting his bruises in his delight at catching sight of

the very herd for which they were searching. The brutes seemed to be frightened at the appearance of the hunters, and started tumultuously into the jungle, taking the same path they had previously followed when going to the pool to bathe.

"Now is our time," added Mr. Godkin, hardly less excited than his companion 'let's hurry after them.'

"The ponies required no attention, since they were sure to await the return of their masters. The latter took their rifles, and Dick carried the indispensable rubber



Mr. Godkin and Dick Brownell as illustrated in Barnum's book. Pfening Archives.

rope, the two making straight for the poor, over which they passed at a run.

"As they neared the pool they slackened their pace, and when they caught sight of one of the herd came to a halt for a brief consultation. While the members of the bull's family seemed to believe their short run had taken them beyond all danger, the head of the household was not satisfied. He stood on the edge of the water, looking doubtfully at the others, including the baby elephant, that were sporting in the same frolicsome fashion as before.

"We couldn't have a better chance," whispered Dick, leaning his gun against a tree and stealing carefully forward.

"The head of the gigantic bull was turned away, and, provided he maintained that posture, it was clear that the golden opportunity which the hunters coveted was at their command. It was necessary to approach the animal from the rear, and, above all things, it must be done without detection.

"Dick Brownell's ardor was the only thing to be feared, and his companion cautioned him several times.

"The bull, however, did not remain motionless. He showed his suspicious mood, while standing with his face toward the pool, by occasionally turning his head as if to guard against the very peril that now threatened him. Dick kept his eyes fixed on the fellow, while stealing toward him in a crouching position, and, whenever the head moved, the lad not only stopped, but sank down on his face, to wait until the huge front swung away again.

"For one instant both he and Mr. Godkin thought it was all up. The bull turned partly round, and stared so long over the back trail that they were sure he had discovered them.

"Mr. Godkin held his rifle ready, for he did not mean to be caught at a disadvantage if their prize turned upon them, as he was likely to do in case of discovery.

"But the head went back, and once more the hunters resumed their stealthy advance.

"Ten minutes later Dick had 'crossed the Rubicon,'—that is, he had gone so far as to be unable to withdraw without discovery.

"Mr. Godkin stopped his own advance a couple of rods away, for there was no call for him to go farther; everything now depended on the lad.

"But the gentleman had one end of the rubber rope in his hand. Setting down his gun, he deftly fastened it around a tree, fully two feet in diameter. Then, picking up his weapon again, he stationed himself behind the trunk, ready to fire on an instant's warning.

"He was resolved to take no more chances than possible. Much as he desired to capture the valuable beast, he was determined that the plucky boy's life should be placed in no greater peril than was unavoidable.

"If the bull should detect the lad at his feet, he would be certain to turn upon him, and, to do so, would have to swing his head completely around.

"The instant he brought his skull into fair range, Mr. Godkin intended to drive the bullet between the eye and ear or into the same fatally weak spot that had admitted the ball into the skull of the 'goon-dah.'

"The six elephants in the pool were so occupied with their own fun, that they paid no heed to the bull standing on

shore, hesitating whether or not to march in and join them.

"Had they bestowed a glance on the respected head of the family, they could not have failed to observe the crouching form at his hind feet and they would have been sure to utter a warning that would have apprised him of his danger.

"The moment Dick reached the bull he was ready for business.

"As you have doubtless suspected, his plan was to slip a noose of the rubber rope over one of the feet, where any motion of the brute would draw it taut. But, to do this, it was necessary that the intended victim should first lift one of his feet—which he was not likely to do of his own accord.

"The elephant hunters, however, have an easy way of overcoming that difficulty. With the fingers of his right hand, Dick scratched the left hind leg of the bull. Despite the thickness of the elephant's skin, it is extremely sensitive, and the action caused a tickling sensation which led the monster to lift the foot in the effort to free it from the irritation."

This was the critical time.

"The loop at the end of the rubber rope lay close to the foot on the ground, its circumference being like that of a barrel-hoop.

"The instant the foot was lifted a few inches, Dick slipped the coil over it, gave a quick jerk which tightened the rope, and then, knowing he had done all that was possible, wheeled and ran in the direction of the waiting and intensely anxious Mr. Godkin. He had hardly started, when the elephant made for him with uplifted trunk.

"You know that Dick was fleet of foot, and need I tell you that he never ran faster in all his life than when the wrathful bull elephant was trumpeting at his heels?

"Mr. Godkin had gone back over the trail, so as to place himself beyond reach of the brute, provided the rubber rope did not break. There he stood, with his breech-loader at his shoulder, leveled at the front of the savage beast, charging down upon him like a runaway locomotive.

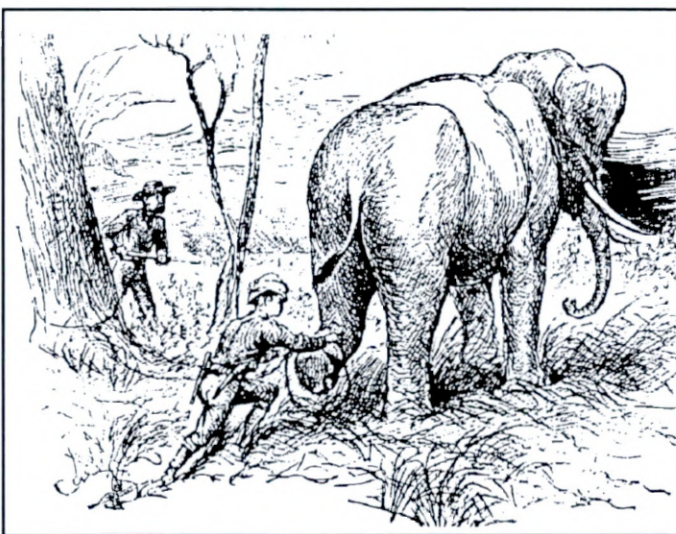
"He knew the point the rope would permit him to reach; it was within a dozen feet of where he was standing. If he should come any farther, it would show that the rubber was unequal to the tension and had parted.

"The instant that took place, the leveled rifle would be fired and the valuable prize would be snuffed out in a twinkling.

"The bull gained rapidly on Dick, despite the lad's remarkable swiftness. Of necessity the thrilling race could last but a few seconds.

"At the moment when it seemed the boy was doomed, and when Mr. Godkin's finger was pressing the trigger, the bull uttered a cry of terror and pain and fell on his side.

"The rope was equal to the terrific strain, and being extended to its utmost limit, jerked the monster backward with such violence that he was flung on his side, where he lay trumpeting with pain and fury, while his imprisoned leg was



Dick Brownell placing the rubber rope on the elephant, as illustrated in the Barnum book. Pfening Archives.

drawn straight out behind him by the elastic rope.

"This occurrence instantly created the wildest panic among the other elephants. They rushed out of the pool, plunged around in a circle, tramped into the water again, then hurried toward the bull, then back once more, and finally made off into the jungle as if fleeing from a mortal peril. The faithless family had deserted its head and master.

"By and by, the latter, still trumpeting and lashing furiously, struggled to his feet and stumbled and worked his way back toward the water, until the tension was so relaxed that he was able to stand without difficulty.

"Catching sight of the two hunters in the path, his rage burst forth again, and he charged a second time, coming so near that Mr. Godkin raised his gun as before. But precisely the same discomfiture was repeated. He went down broadside with such violence that it must have made every nerve in his body quiver, while the tremendous pull upon his leg caused him to scream with agony. Floundering to his

feet he stumbled backward until once more the strain was loosened and he became comparatively free from pain.

"He must be conquered," remarked Mr. Godkin, "and that will take considerable time, for he is a savage fellow. We will leave him where he is until to-morrow morning, when he will be ready to give up, unless I am much mistaken."

"It was cruel to leave the beast alone, but really that was the best thing to do.

"Accordingly, our friends turned their backs upon him and deliberately walked to the plain, remounted their ponies and rode to the wayside hut, in which they had spent the preceding night.

They were by no means free from misgiving, for the continual tugging at the rope was likely to wear it out at last, while there was fear that the other elephants might come back and find some way of releasing the captive.

"But they could only wait and hope.

"The next morning, Mr. Godkin and Dick, accompanied by Jim, Jo and Jed, made their way to the pool, wondering what they would find.

"On their way thither, Jed, who had made a detour and discovered a female panther with several young ones, rushed back in great excitement with the news. But Mr. Godkin remarked

that they were 'loaded for elephant,' and had no time to bother with such small game as panthers. The animals were therefore left undisturbed and our friends pushed on. To their inexpressible delight, they found a completely conquered elephant, of most unusual size.

"Long before their arrival, the intelligent brute had reached a realizing sense of his helplessness. He knew he was at the mercy of those who had captured him, and the moment they came in sight he trumpeted his unconditional surrender. Evidently his family had reached the conclusion that a lord who was held immovably fast was of no further account to them, and they basely abandoned him to his fate.

"Becoming fully satisfied of his conquest, the bull was released. No vicious stallion, under the manipulation of Rarey himself, was meeker than this monarch elephant, who allowed the three natives to clamber upon his back, and who obediently moved through the jungle and across the plain to the hut by the wayside, Mr. Godkin and Dick riding their ponies by his side."

And that's the truth.

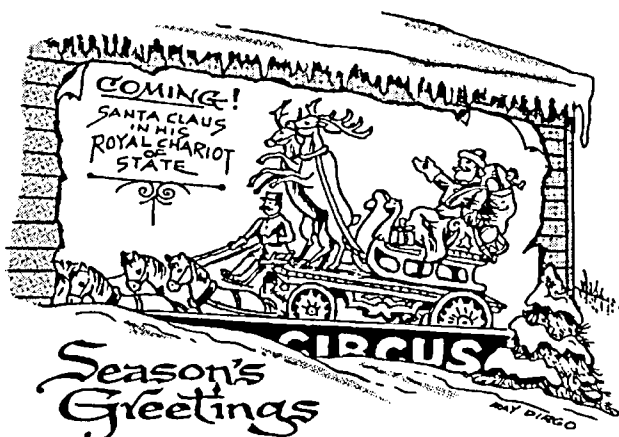
Research funded in part by grants from Wolfe's Camera & Video, Topeka, Kansas.

Kenneth Feld presents
Siegfried & Roy *at the* **Mirage** LAS VEGAS



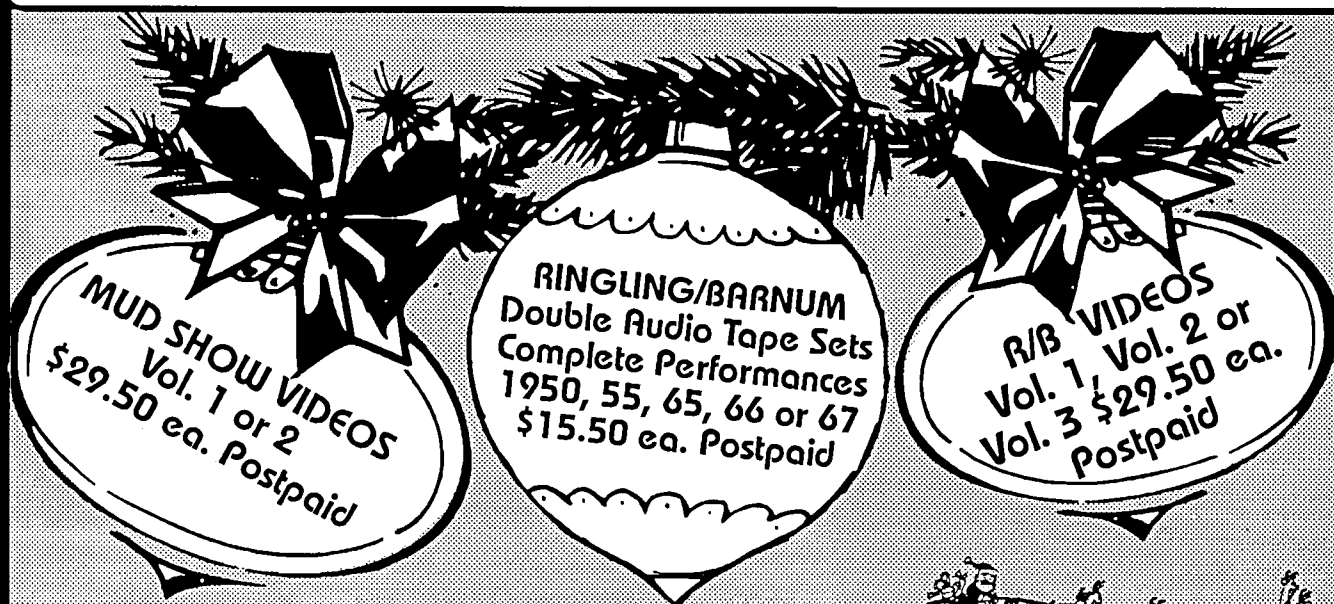
Wishing You Peace, Love & Joy in this
Holiday Season and all through the New Year!

Magically Yours, *Siegfried & Roy*

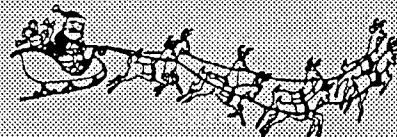


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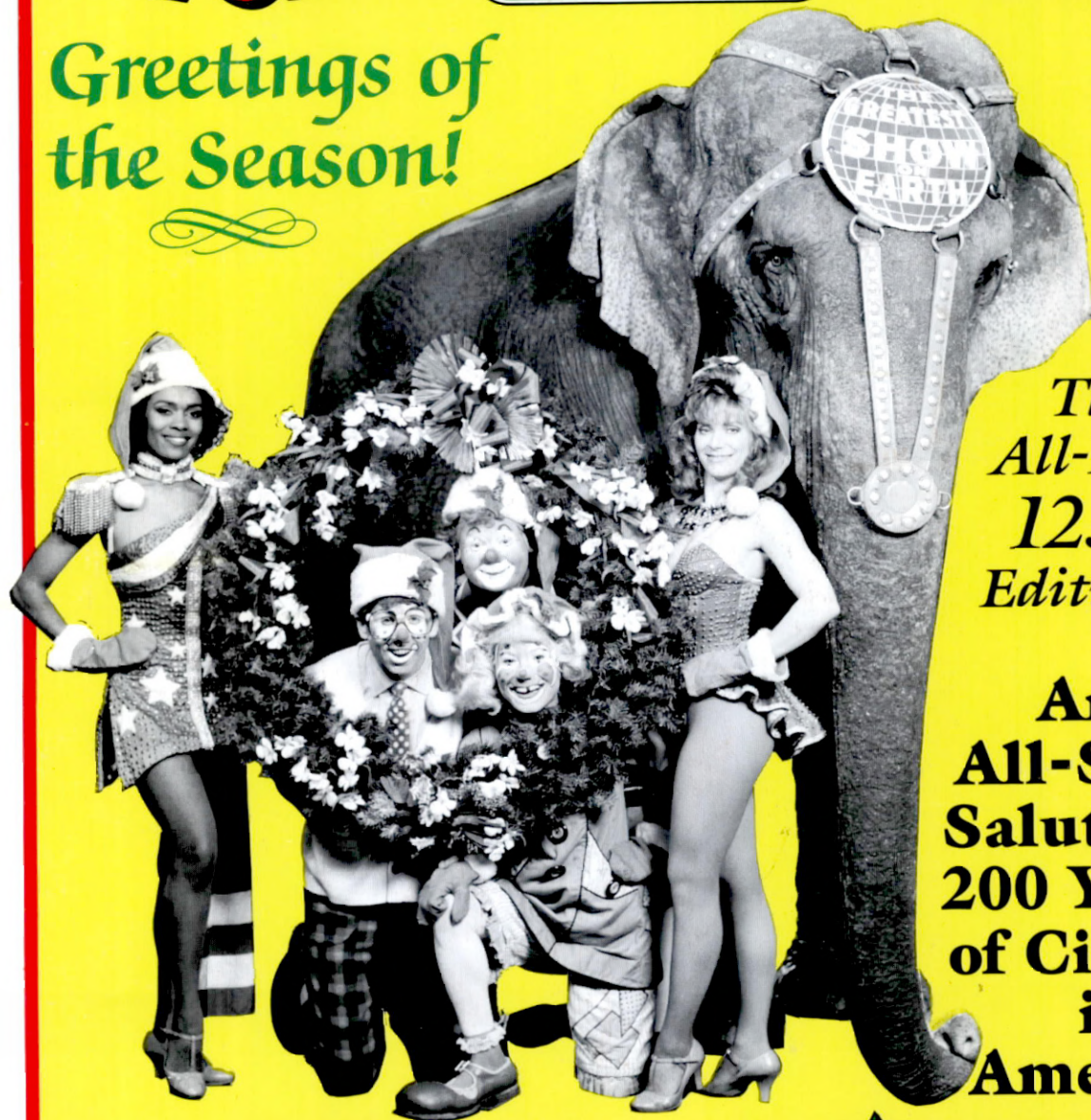
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